ENCYCLOPAEDIA OF TANTRA

by
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VOLUME 3

COSMO PUBLICATIONS

1999 INDIA

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© Cosmo Publications
First Published 1999

ISBN 81-7020-863-7 (set)
81-7020-866-1 (volume 3)

Published by
MRS. RANI KAPOOR
for COSMO PUBLICATIONS Div. of
GENESIS PUBLISHING PVT. LTD.
24-B, Ansari Road,
Darya Ganj,
New Delhi-110002, INDIA

Typeset at
Cosmo Publications

Printed at
Mehra Offset Press

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Śaiva Works and Tantras of Kashmir

Chapter 1

In common parlance, Kashmir is called *Bhusvaraga* (heaven on earth). It, indeed, occupies a unique position in India, not only in the panoramic scenic beauty, salubrious climate, but also in the realm of Indian culture. It produced polyhistors like Ksemendra (11th century) and Abhinavagupta (c. the latter half of the 10th cent to early 11th cent.). The system of poetics viz., *Alamkāra, Riti and Dhvani,* originated in this province. The founders of these schools were respectively Bhamaha (c.7th—8th cent.), Vãmana (8th-9th cent.) and Ãnandavardhana (9th cent.). As regards *Rasa* school, Kashmir may be said to have been the pioneer. In the *Dhvanāloka,* Ãnandavardhana, for the first time, clearly stated *rasa* as the most excellent element of poetry. In later times Visvanātha (c. 14th cent. Ist half), in his *Sāhityadarpana,* unequivocally stated *rasa* as the soul of poetry.

The *Rājatarangim* of the Kashmirian Kalhana (11th—12th cent.) is practically the only work in Sanskrit, which can claim to be historical.

The Kashmirian Dãmodaragupta (8th-9th cent.) has created a new literary *genre* by his *Kuttammata* an erotico-comic satire on courtesans.

We shall give a brief account of Tantric Saivism of Kashmir, which is unique in its philosophy.

The celebrated Saiva school is called *Trika* (triad) which has been taken by different scholars to mean different things:

(1) Siddha, Namaka, Malini.
(2) Siva, Sakti, Anu.
(3) Pati, Pasu, Pasa.
(4) Siva, Sakti, Nara.
(5) Para, Apara, Parapara.
(6) Abheda, Bheda, Bhedabheda.

The literature of the *Trika* system, known as Trika-sastra, Trika-

sasana, or Rahasya-sampradaya can be broadly classified as

A. Ãgamasastra

B. Spanda-sastra

C. Pratyabhijña-sāstra

A. AGAMA-SASTRA

Believed to have been revealed, it comprises eleven Tantras including *Mālini-vijaya* and *Rudrayāmala.*

In the early stage, these works were interpreted from the dualistic, even pluralistic viewpoint.

The Trika system actually began with the *Sivasutras,* supposed to have been revealed to Vasugupta (c. 9th cent.) to refute the dualistic view.

Samkarācārya (c.9th cent.) is said to have visited Kashmir. His visit supplied the impetus which resulted in the formulation of *Sivasutras.*

Of the commentaries on the *Sutras,* well-known are the *Vartika* of Bhaskara (c.11th cent.) and the *Vimarsini* of Ksemaraja, identified by some with the aforesaid Ksemendra, by others with Ksemendra's name sake who was a pupil of Abhinavagupta, mentioned earlier.

With the firm foothold of the *Trika* system, some of the aforesaid dualistic Tantras were interpreted from the monistic point of view.

Besides Vasugupta, several other scholar-devotees contributed to the development of Saivism in Kashmir. Of them, famous were Kallata (8th—9th cent.) Somānanda (end of 9th cent.), Utpala (9th—10th cent.) Bhāskara (c. 9th cent.), Abhinavagupta, Ksemaraja and Jayaratha (c. beginning of 13th cent.).

B. SPANDASASTRA

Spanda means vibration or activity of Siva. It is supposed to be the cause of all distinctions.

This Sāstra is based on the *Sapndasutras,* generally called

Spandakarikas which are a sort of running commentary on the *Sivasutras.* The *Spandasutras,* attributed to Vasugupta by Ksemaraia appears to have been composed by Kallata, a pupil of Vasugupta. On the Sutras there is a *Vrtti* or Commentary by Kallata.

C. PRATYABHIJÑA-SĀSTRA

For about a century following the development of the Spandasāstra, there was a sort of interregnum in Saiva philosophical literature.

The period that followed was marked by the onslaught of Buddhism on Saivism. To contain the formidable foe, Kashmir developed the systematic philosophy of *Pratyabhijña.* It is so called because it regards recognition (*pratyabhijña*) of reality as essential for liberation. This philosophy is based on the *Sivadrsti* of Somanada.

Of the other works of this class, wellknown are *Isvara-pratyabhijan* or *Pratyabhijna-sutra* or *Pratyabhijña-vimarsini* or *Laghuvrtti* by Abhinavagupta, author also of the *pratyabhijña-vivrti-vimarsini,* a commentary on Utpala's *Vrtti.* Ksemaraja's *Pratyabhijña-hrdaya* is an important compendium. He has other works too.

In the Kashmirian School of Tantra, five *Makaras* are not taken in the literal sense, but their substitutes are prescribed.

We shall now take up the Tantras and Saiva works of Kashmir.

ISVARA-PRATYABHIJÑA

It is by Utpaladeva. Son of Udayakara, he had a son, Vibhramakara, and a fellow student, named Padmananda. According to a tradition, Utpala was a native of Guptapura (Kashmiri Gotapora) not very far away from Kalasripura (modern Kalaspur).

Utpala, who perhaps flourished in the first quarter of the 10th cent. A.D., must be distinguished from Utpala Vaisnava, author of the *Spanda-pradipika.*

Besides this work, Utpala is credited with the authorship of the following works:

(1) *Siddhitrayi*— the triad comprising Isvara, Sambandha and Ajadapramatr-siddhi—these embody the main points discussed in the *Isvara-prabhijña.*

(2) *Vrtti* on *Sivadrsti* and *Isvara-pratyabhijña*—fragments available.

(3) *Vivarana* on the *Isvara-pratyabhijña.*

(4) *Stotravali.*

The *Isvara-pratyabhijña* is divided into four sections, viz.,

(1) Jñanadhikara—dealing with cognitions. It has eight subdivisions, viz., (i) Upodghata, (ii) Purvapaksavivriti, (iii) Paradarsananupapatti, (iv)Smrtisaktinirupana, (v) Jñanasaktinirupana, (vi)Apohanasakti-nirupana, (vii) Ekasrayanirupana,(vii) Mahasvarya-nirupana.

(2) Kriyadhikara—dealing with activity. Its subsections are—(i) Kriyasakti-nirupana, (ii) Bhedabheda-vimarsana, (iii) Manatatphalameya-nirupana, (iv)Karya-karana-tattva-nirupana.

(3) Agamadhikara—discussing the 36 *Tattvas* of Saivism. Its subsections are—(i) Tattva-nirupana, (ii) Pramatr-tattva-nirupana.

(4) Tattvartha—samgrahadhikara—discusses the essential nature of the Highest Being, and recapitulates the substance of the foregoing Adhikaras. Its subsections are (i) Tattvartha-nirupana, (ii) Guruparva-krama-nirupana.

The *Isvara-pratyabhijña* has a commentary by Abhinavagupta, called *Vimarsini* which exists in two forms, one shorter (*laghvi*) and the other longer (*brhati*). The latter is supposed to be based on a gloss by Utpala himself, which is now lost.

The fourth Adhikara is the epitome of the three preceding Adhikaras. Its contents are as follows: Mahesvara alone is the soul of all beings. Abhinavagupta makes it clear that He is of the nature of consciousness which has no difference in different places, times and in nature. The question may be posed—well, if Mahesvara alone is the soul, what is the bondage for releasing which this effort is made? The answer is that, through the force of ego, people think 'I am so and so'. Again, the question may b e asked—whose bondage is it, who exists other than Isvara. The reply is the real nature of

oneself being unknown, one is called a *purusa. Purusa* creates joy and sorrow. Isvara is *Pati* and men are *Pasus.* By practice in the prescribed manner *pasus* are freed—freed from animality and godlessness is seen. When one's identity with God is realised one becomes *jivanmukta.* A liberated person feels that he is one with all things, whereas the fettered one fells otherwise. Paramasiva is beyond proof, because all the *Tattvas* are merged as *Cit* (consciousness) in Him. One who realises *Atman* as Isvara and *jñana* and *kriya* as nothing beyond Him, knows what he desires and acts with this very body, he becomes *Jivanmukta* After death the becomes Paramesvara Himself.

In conclusion, the author says that he has revealed the easy (*Sughata*) path declared by the *Gurus* in the *Siva-drsti,* Abhinava makes it clear that the path is stated to be easy because it is devoid of the path involved in external and internal rites and practices like *Pranayama.*

One, following it, realises that *Atman* makes the world and absorbed in Sivahood attains *Siddhi.* Abhinava raises the question—if *Atman* exists, then there is no difference between its recognition and non-recognition. When there is sprout, the seed does not remain unrecognised. When there is sprout, the seed does not remain unrecognised. The reply is-there are two things, one external like the sprouts, and the other internal like love. The former does not necessitate recognition, but the latter does. In the realisation that 'I am Mahesvara' recognition is a must. The necessity of recognition is illustrated by a very convincing analogy. The husband may be present near the wife, but so long as she does not recognise him she does not get joy. Similarly though Visvesvara is in one's *Atman,* His presence is unknown; as such there is no effect on the person concerned. So *pratyabhijña* is necessary.

The author concludes the work by saying that it is written by him for the people who can attain *Siddhi* without effort. Abhinava states that it is accessible to all irrespective of caste, etc.

SIVA—SUTRA

As stated before, the *Siva-sutras* are traditionally believed to have been revealed to Vasugupta. It contains three sections

(*prakasas*), and a total of 79 *Sutras*. Bhaskararaya refers to the tradition in an introductory verse (3) of his commentary on the *Siva-sutra*. He further records that Vasugupta handed the same to Kallata, who with the help of these, expounded the *Trika* system by his own *Spandasutra*. Kallata, in his turn, transmitted the *Sutras* to Pradyumobhatta, son of his maternal uncle. Pradyumna taught the same to his son, Prajñarjuna who passed them on to his pupil, Mahadevabhatta. Mahadeva gave them to his son, Srikanthabhatta. Bhaskara says that, having obtained the same from him, he composed the *Sutravartika* at the request of his pupils. Bhaskara, in the colophon to his *Vartika*, mentions Bhatta Divakara as his father.

The *Siva-sutras* were commented upon, besides Bhaskara, by Ksemaraja who has been mentioned earlier. Bhaskara's commentary, rather explanatory *Vartikas*, [1] names the three *Prakasas* of the *Sutras* as *Samanya-cit-prakasa-svarupa-nirupana, Sahaja-vidyodaya, Bibhuti-spanda* respectively.

Ksemaraja's *Vrtti* is a running commentary.

The contents of *Siva-sutras* are briefly as follows.

Caitanya or consciousness is identified with *Atman*. The *Vartika* states that *Caitanya* consists in *Jnana* and *Kriya*, and as it is not covered by impurities, it is Siva.

The *Caitanya* is followed by *jnana* or knowledge. The *Vartika* explains the knowledge as 'I'. 'This is mine.'Ksemaraja suggests the alternative reading *ajñana* (ignorance). By *jñana* or *ajñana* he means the knowledge of the objects of senses. *Saktis* are four, viz., Amba, Jyestha, Raudri, Vama; these are the forms of Siva. Their bodies are *Kalas* consisting in the letter forms of Siva. Their bodies are *Kalas* consisting in the letter from A to *Ksa* which are the sources of word (*Sabda)*. This bondage of knowledge can be removed by effort (*udyama* which is called *Bhairava*. Desire (*iccha*) of *Paramatman* is stated to be the transcendent Sakti. The entire phenomenal (*drsya*) world is the body of the Lord as *Cit* or consciousness is pervasive. As a means of removing the evil of ignorance the realisation of *Siva-tattva* as the attributeless luster is recommended. Siva's strength and sight constitute what is called Sakti. The knowledge of *Atman* is *Vitarka*, i.e., the feeling of one's identity

with Siva, the universal soul. *Samadhi-sukha* (the job of concentration and meditation) is *Lokananda*. The *Vartika* identifies *loka* with the Eternal One, the soul of all; it is He who is joy. The attainment of the state of *Cakresa* takes place from the rise of pure knowledge which consists in the ralisation 'I am all' (*Sarvahambodha*), i.e., the identification of one's ownself with everything. The state of *Cakresa* has been explained in two ways. It may mean the eight well-known *Siddhis* called *Anima, Laghima*, etc. Or, *Cakra* is *Samvit* (consciousness); so the state of *Cakresa* means the possession of excellent knowledge well-known in Yoga-sastra. Pure consciousness in *Atman* for the realisation of which *mantra* is necessary. Those, who are very powerful spiritually, can have the above realisation without *Mantra* But, those, who are less powerful require *Mantra*. *Mantra* is identified with *Citta* (mind) which, the *Vartika*, says, is Siva who is devoid of attrubutes, is omniscient and beyond the limitations of space and time. For success in *mantra* effort is necessary. The *Vartika* explains that *mantra* is the innate nature of the power of *Cit*. By incessant meditation on it Yogins attain success. *Mantra-rahasya* consists in the body in the form of *Vidya*. When the mind, turned away from the objects of senses, is fixed, in *Cit*, nescience (*avidya*) disappears. When true knowledge of the non-dual Supreme dawns, the state of Siva, called *Khecari*, arises. *Khecari* is derived thus. *Kha* is the sky in the shape of *Cit*. That which moves about there is called *Khecari*. As it leads to the attainment of the state of the one who is medicated upon, it is called the state of Siva (*Sivavastha)*.

Thus, *Mudra(Khecari)* and *Mantra*, as means to the goal have been stated. But, how to get the power arising from these? The answer in *Guru* who represents the Sakti of Sambhu. He explains the truth, and shows the way. *Guru*, leads one to the knowledge about the *Kriyasakti* (power of doing) of the Lord. The fire of knowledge being burnt, the gross body, which is subject to the fruits of action, yields place to the divine body. The sustenance (*anna*) of this divine body is *jnana* that is true knowledge. Here Ksemaraja differs. He takes the body to mean the gross and subtle forms of it. Such body is offered to the fire of *Cit*. He takes *Jñana* in the sense of false knowledge that causes bondage. It is called *anna* as it is eaten up by Yogins. The *jñana* leads to the destruction of false knowl-

edge, and one perceives the illusory nature of things arising therefrom.

Atma[2] has been identified with *Citta* which is enveloped by *Jnana*, i.e., perception of passion, etc., connected with the objects of senses. *Maya* (illusion) is want of discrimination with regard to the *Tattvas*. The idea is that attachment to the objects of senses is the obstacle on the way to the goal.

True knowledge comes from the conquest of delusion (*moha*). The *Yogin* must be ever awake spiritually; this leads to *jivanmukti*.

Atman is called a dancer as it throbs according to different conditions. Of this dancer the stage is the inner soul. It may be seen that *Atman* and the *Antaratman* (inner soul) are different from each other. The *Vartika* makes it clear that, when there is outward flash (*bahirunmesa), Atman* is called a dancer. When there is inward wink (*antarunmesat* that very *Atman* is called *Antaratman* (inner soul). The senses are the spectators.

The aspirant should contemplate the *Bija* or germ in the shape if *Cit-Atman* which is Supreme Power, the cause of all. A Yogin, being *asanastha*, easily sinks into the inner lake. Here *asana* appears to mean the greatest power derived from Sakti by which he gives up all kinds of *dhyana, dharana* and other activities, and, being turned inward, contemplates the Supreme Being alone. The lake is the realisation of the Highest.

The destruction of false knowledge by means of true knowledge leads to the cessation of rebirth; this is *jivanmukti*. The text is *Vidya-vinase Janma-Vinasah. Vidya* taken by the *Vartika* in the sense of *asuddha vidya* (false knowledge). But, Ksemaraja takes it to mean correct knowledge. He interprets the *sutra* thus—*Vidyaya avinase*, i.e., there being no destruction of true knowledge. By *janma* he means the senses which are the cause of action accompanied by ignorance and are full of misery. One, who has acquired the correct knowledge, becomes like Siva in life, and Siva Himself after death.

The function of the body is the great festival (*mahavrata*) of a powerful person; this is *Pasupata-vrata*. The speech of one, who observes this vow, is *japa*. By this *vrata* and *japa* the knowledge of *Atman* dawns on the *pasus* (people tied by the bonds of delusion, etc.); this dawning of knowledge is *dana* which leads to the wearing

out of the *pasas* or bonds. Then they become fit for *Diksa* which consists in *dana* (gift of *mantra*) and *ksapana* (wearing out of *pasas*.)

A *Kevalin* is free from pleasure and pain, i.e., no thought of these enters into him.

Moha is stated to arise from *Abhilasa* (desire). When *Moha* disappears, a person is freed from the fruit of action. A person, who is not liberated, is enveloped by a cloak (*Kañcuka*) in the form of five gross elements. By the means, stated earlier, one becomes like Siva in this life, and one with Siva after death.

The entire world is the manifestation of the *iccha* (desire) of the Lord. When a person, according to the instructions prescribed earlier, gets rid of the impurities, and again realises the *Atman*, he is reunited with the Lord. When he realises his identity with the Supreme Being, he becomes Siva, full of joy.

SPANDA-KÀRIKÀ

We have referred to it earlier. It consists of 52 *Kàrikàs*, divided into three *Nisyandas* or sections called respectively *Svarupa-spanda, Sahajavidyodaya* and *Bibhuti-spanda*. It has a *Vrtti* or commentary by Kallata.

The contents of the *Karikas* are briefly as follows.

Siva, possessed of Sakti, creates the world by his *unmesa* (opening of eyes) and dissolves it by *nimesa* (closing of eyes). The question is—how is the Sivahood of a man, who is subject to rebirth, declared? The answer is this. There is no obstruction to one in whom all this phenomenal world resides and from whom all this phenomenal world resides and from whom all this enanates. The idea is that as he is not enveloped (by delusion, etc.), there can be Sivahood even in the state of one who is subject to rebirth. His Sivahood is not covered in any condition of *jagrat, svapna, susupti*. He is beyond happiness, sorrow and delusion. He is neither *grahya* (that which can be taken) nor *grahaka* (one who takes.)

When one's ego disappears, one attains the Supreme state. In such a condition, one becomes the knower and the doer; then one can do or know everything that is desired.

There are two *avasthas,* one *Karya,* the other *Kartrtva.* The former is destructible, the latter imperishable. It is only the effort for *Karya* that is effaced. One, who is unwise, thinks himself to be effaced when that effort is effaced. In reality, one's own nature is not subject to destruction. The *bhava,* that is turned inward and is omniscient, is never effaced. That *bhava* as *Cit* remains. That *Cit* is felt by one who is well awake or fully possessed of knowledge *Saprabuddha* in all the conditions of *Jagrat, Svapna* and *Susupti.*

Possessed of Supreme Sakti in the forms of *Jñana* (knowledge) and *jñeya* (object of knowledge,) the Lord shines in the conditions of *Jagrat* and *svapna* In *Susupti* and *Turya* conditions, He is perceived only as *Cit.*

The *Gunas, Sattva, Rajas,* and *Tamas* do not envelop the inherent nature of the *Yogin,* These *Gunas,* obstructing the perception of the existence of *Cit,* cause the people of little enlightenment to fall into the fierce path of rebirth which is difficult to cross; because such people find *Atman* possessed of these qualities and not as *Suddha* (pura) and *Buddha* (enlightened). One, who always makes effort for the manifestation of the real nature of *Spanda-tattva,* even in the *Jagrat* state attains one's own nature called *turya-bhoga.* When a person becomes very angry, delighted or bewildered or when he runs, the rise of *spanda* is to be understood and should be learnt from the *Guru.* A man who, having left all other duties, is absorbed in *spanda-tattva,* realises the highest truth. In such a *Yogin* the moon (*manas*) and the sun (*spana),* having left the body, a replica of the universe, set in *Susumna Nadi.* Then, in that vast sky, devoid of the moon and the sun, a man, full of delusion by *svapna,* etc., remain confined in a state of sleep. When awakened he remains uncovered (by ignorance etc.).

The *mantras,* which are powerful, having resorted to that power of Sakti, proceed in respective duties. With duties ceased, people,who are calm and free from the taints of *Maya,* are merged in that sky along with the devotees' mind. So, as they are joined with Siva, they are said to be possessed of the characteristics of Siva. With that *Atman,* which is all-encompassing, there is no condition in the thoughts of word and sense that does not suggest Sivahood.

So, the *bhokta* (enjoyer) himself is present everywhere as

bhogya (object of enjoyment). One, whose mind is of this nature that it feels that all the world is pervaded by me and looks at everything as sport, becomes *jivannukta.*

A devotee, by means of *mantras,* becomes one with the deity of the *mantra.* This realisation of one's own nature without the cover of false knowledge is the acquisition of ambrosia by a devotee. This, indeed, is the initiation to *Nirvana* that leads to the revelation of the true nature of Paramasiva.

A *yogin,* in the condition of *jagrat,* finds, among various things, the very thing desired by him. In *svapna* also he sees the desired things. The fact that in *svapna* the heart is clearly manifested shows the independence of it; this is the penetration of the evil. Laying stress on effort the author gives an analogy.

Even when the mind is intent, a distant thing is hazy. Due to effort it appears clearly. So also what really exists can be soon realised by resorting to Sakti. Another analogy is this. *Atman* pervades the body, a person can at once feel the bite even of a small louse. So, one, who realises *Atamn,* acquires omniscience everywhere.

Glani(debility or decay) wears out the body. It arises from *ajnana* which is avoided by the knowledge of *Atman.*

From *Atman* arises *Bindu, Nada, Rupa* (capacity for seeing in darkness), *Rasa* (taste of nectar in the mouth).

These *Siddhis,* which are obstacles, appear to men very soon. It is the *Yogins* who have realised the identity of all worldly objects with the Supreme Soul that can themselves know the real truth.

One should be ever awake, comprehend by knowledge what is to be known and fix everything on one, i.e., the knowledge of the real truth. By so doing one is not tormented by *Kalas,* etc., to be described hereafter.

One who, being an object of enjoyment to forces like Brahmi arising from the mass of words, is led astray by *kalas* in the shape of the letters beginning with *kalas* in the shape of the letters beginning with *ka;* such a person is called *pasu.*

In him the nectar of the Supreme is absent due to the rise of memory at the sight of the objects of senses. Thus, he losses independence and the capacity for going everywhere. The Sakti Brahmi; etc., are always ready to veil nature. Without word no knowledge arises. That *kriyatmaka* (active) Sakti of Siva, when not known,causes bondage in a *Pasu;* when known, it leads a person to *Siddhi.*

By the perception of the subtle elements of *Sabda,* etc., tied by *Puryastaka* (*Suksmadeha*) due to the influence of *manas, ahamkara* and *buddhi,* the feeling of joy and sorrow arises. One, who is dependent on others, feels pleasure and pain. Due to the condition of the subtle body he becomes subject to rebirth.

When a person fixes his mind on one, i.e., the gross or the subtle and effects destruction and rise of the aforesaid memory of subtle elements, etc., he becomes *(bhokta)* ; thus he becomes *Cakresvara,* i.e., the Lord of *Matrs.*

AHIRBUDHNYA-SAMHITA

It is a Kashmirian work in sixty chapters, which is supposed to have originated sometime after the fourth century A.D. Certain clues about its provenance are available. In the first place, Utpala Vaisnava of Kashmir appears to quote one stanza of this Samhita (XV.7 Ib) in his *Spandapradipika* (ed., p.41) with slight variations. Two passages of the *Ahirbudhnya* (XXVI.75 and XLV.53.) recommend or mention respectively the wearing, as an amulet, of a certain *yantra* (diagram) drawn on a sheet of *bhurja-patra* (birch-bark) which was a well-known writing material in ancient Kashmir. In XXXIX.23, there is a reference to the sun shining after being freed from the obstruction by *hima* (snow,) a common, phenomenon in Kashmir. The story of prince Muktapida, occurring in the forty-eighth chapter of the *Ahirbudhnya,* appears to occur only in the Kashmirian *Rajatarangini* (IV.42) and nowhere else. All this tends to point to Kashmir as the place of origin of this *Samhita.* The above clues are, of course, tentative, and do not warrant to definite conclusion.

According to F.O. Schrader, (Intro. to *Pañcaratra* etc., p. III), the *Ahirbudhnya* belongs to the class of *Samhitas,* the lower terminus of the dates of which have been fixed in the eighth century A.D. (*Ibid,* pp.21-22). The upper terminus is supposed, on some grounds, to be 300 A.D. (Schrader, *op, cit,* P. 114).

It is in the form of a dialouge between Ahirbudhnya,[3] i.e., Siva and Narada. The Major portion deals with occultism[4]. A small portion is philosophical. Some chapters deal with creation, and some with rules for castes and *asramas.*

It is mainly a work of the Pañcaratra cult full of *mantras,* and is stated (59.70). to follow Smakhya, Yoga etc. According to this work, *mantras* are threefold, *Sthula,* (gross,) *Suksma* (Subtle) and *Para* (highest). These three kinds of *mantras* about the *Tara* or *Taraka mantra,* i.e, *Om.*

A few important matters, dealt with in the *Ahirbudhnya,* are as follows:

As regards Sakti, the work states that it is, at the same time, inseparable with and different form God. The one cannot exist without the other.

Power is twofold, viz., power as activity and power which determines being as existence or King (*bhuta-sakti*). The *bhuta-sakti* may be considered as a moving idea (*samkalpamyi murti*).

As regards the relation between God and *jivas,* it seems that, according to this work, the latter are supposed to return to God at the time of dissolution and remain in a potential form in Him, and become separate at the time of the creation. The emancipated *jiva,* however, enters into Him never to be separated. Even then it does not become identified with Him, but remains in his abode.

It should be noted that, instead of the traditional ten *Avataras,* this work enumerates (v. 50-57) thirty-nine *Avataras* of Vasudeva.[5] The work lays down the origin and development of the *Vyuha* representatives, Sankarsana and the like, from Vasudeva.

Mukti is stated as the attainment of divinity. The means of attaining it is virtuous action without selfish motives.

Like Tantras in general, this work, too, believes in the esoteric nature of *mantras.* These are the energy of Visnu as pure consciousness.

Nada, Bindu, Kala, etc., are described. The evolution of the vowels and consonants has been dealt with.

In the manner of other Tantras, this work also describes the nervous system .

Coming to the objects and means of knowledge, the work speaks of *Prama* as definite knowledge of object as it really exists. The means by which this knowledge is obtained is *pramana.*

To be identified with God is supremely blessed (*hita*). *Dharma* and *Jñana* are the ways leading to it. This knowledge is twofold, direct intuition (*Saksatkara*) and indirect or inferential (*paroksa*) *Dharma* again is of two kinds, viz., one that leads directly and the other indirectly to the worship of God.

This work gives (Chap. 39) a procedure of *Mahabhiseka* as a remedy against all diseases, as a means of destroying enemies and attaining all desired objects.

It may be pointed out that this work states (xii. 20-29) the sixty topics of Samkhya. These, however, differ from those mentioned in the *Raja-vartika* quoted by Vacaspati. From Chapter xii. 18-29 it appears that the doctrines of Kapila's Samkhy-tantra were divided into two *Mandalas* called *prakrta* and *vikrta* and that the two contained 32 and 28 topics respectively.

This work states (xii. 32-33) that Hiranyagarbha formulated two Yoga-samhitas, one called *Nirodhayoga* and the other *Karmayoga.*

The highlights of the contents of the *Ahirbudhnya* are given below. Speaking in a general way, we may state that half of the *Samhita* deals with ocultism, theoretical and practical, one-fourth with philosophy and one-fourth with other subjects.

Chapter 1 Dialogue between Bharadvaja and Durvasas; the former's enquiry about the mysterious *Sudarsana-cakra* of Visnu; Durvasas reveals that the solution of the problem was obtained by Narada from Siva in the form of Ahirbudhnya. Durvasas' willingness to impart the dialogue between Narda and Ahibudhnya, in the form of *Ahirbudhnya-samhita,* in an abridged form (60 chapters), the original having been in 240 chapters.

2. Explanation of the word *sudarsana* (Vv. 7—); it de notes Visnu's will to be (*syam iti samkalpah*), *darsana* means *preksana* (perceptive thought), *su* (well, per fectly) conveying the idea of its being unobstructed by time and space. Power of *Sudarsana.* Explanation of he concept of Highest Brahman, definitionof the six *gunas* of God.

3. I dentification of *Sudarsana* with the *Kriyasakti* (active side, force-aspect of Lord) as distinguished from His *Bhuti-Sakti* (formal side, matter aspect). Meaning of *Sakti* which is the subtle condition (*Suksmavastha*) of any existence (*bhava*) recognisable by its effects only. Each manifestation of life (*bhava*) has a *Sakti,* but there is the omnipresent *Sakti* of God. Lakshmi is Lord's 'vibration in the form of the world',connected with Him as moonlight with the moon, sometimes with the sum; different from Him only as an attribute (*dharma*) is from its possessor (*dharmin*) or existence (*bhava*) from one who exists (*bhavat*). Many names of Laksmi mentioned and explained. *Sudarsana* stated to be will (*iccha*) in the form of wisdom (*preksa* resulting in action (*Kriya*).

4. *Bhuti-sakti* (material cause) as cause of creation. *Pralaya* described at length. Unity of Narayana and His *Sakti.*

5-7 Account of creation

8-12 Various forms of *Sudarsana's* activity, viz.

(i) as *adhara* (base or support of the world during creation and dissolution (chapters VIII-IX).

(II) as *pramana,* regulating principle during continuance of life (*sthiti*) in which it appears as the regulator of things (*artha*) in chapters X, and of sound (*sabda*) as in chapter XI and XII. Diversity of Philosophic views (chap. VIII). Different opinions about creation:

(a) Supposed by different persons to be effected by three, four, five, six, seven, eight, nine, ten or eleven elements.

(b) Different people trace it back to an egg, a louts, fire, 'another body', *vidya* (true knowledge), *Sunya* (Void).

9. Description of *Mahabibhuti-cakra* (Creation, Continuance, Withdrawal).

10-12 Description of *Sthiti-cakra, Artha-adhvan* and *Sabda-adhvan. Pramana* defined.

11. Necessity of *Avataras.*

12.[6] Description of five recognised philosophical systems,[7] *Trayi,* Samkhya, Yoga, Pasupata and the Sattvata or Pancaratra.

This chapter has a special importance as it names the Samkhya, described in it, as Sastiantra (System of 60 topics) which is the name of the oldest extant Samkhya treatise, viz., the *Samkhy-karika,* This chapter enumerates the sixty topics[8] but does not explain them.

Two kinds of *yoga* stated, viz., Yoga of Suppression (*Nirodha-yoga*) and Yoga of Action (*Karma-yoga*).

Pasupata system, described in it, is not identical with Pasupata usually referred to by philosophical authors, but with Agamic Saivism on which the later Saivite systems of both the north and south of India are based. There, however, appears, to be a vague hint (xiii. 14) at the less philosophical sects like Kapalikas, etc.

Sattvata system stated to embrace 10 topics, viz., *Bhagavat, Karman, Vidya, Kala, Kartavya, Vaisesika-kriya, Samyama, Cinta, Marga, Moksa.*

About the hetorodox systems (Buddhism, Jainism, etc.) xii. 51 characterises them as *Sastrabhasa* (pseudo-Sastras) designed by Gods or Brahmarsis for confusing the wicked.

Several synonyms of *Sudarsana* are given; of these, *Prana* and *Maya* are noteworthy.

12/53 mentions some names (e.g. *Umnmesa, Udyama*) of of *Sudarsana.*

13. Statement of the objects of life; *summum bonum* is attainment of one's real nature, that is, the state of God (*bhagavatta, bhagavanmayata* v.11). Two ways leading to the highest goal—*jnana* and *dharma,* the latter leading to the former. Two kinds of true knowledge—*saksatkaramaya* (direct) and *paroksa* (indirect), the latter being the cause of the former. *Dharma* also twofold—*Vyavadhanavat* (mediate worship) and *Saksadaradhana* (immediate worship) of Him whose manifestations (*vibhuti*) are all the gods. Vedie and *Pasupata* worship is of the first kind, *Pañcaratra* worship is of the second type. Two mundane objects—*artha* and *kama.* These and *dharma* are dependent on one another in the sense that each may be the means to attain one or both the other two; *dharma* is the unfailing unstrument, not the other two. *Moksa* is not a means (*sadhana*) but an end in itself (*sadhya.*)

14. Bondage and liberation discussed.

15. Discussion of the question as to who is fit for the objects of life (*pursarthas*). More or less conventional treatment of castes and the periods of life.

16.19 Description of *Mantramayi, kriyasakti.* In Chap. 17,it is related how each letter of the alphabet has three Vaisnava forms, one Raudra form and one Sakta form.

20. Description of *diksa.*

21-27 Description of magical diagrams, called *raksa* or *yantra,* their merits and meditating upon *Yantra-devatas.* Mystic letters play an important part in the chapter.

28-29 Deal with worship.

30-32 Outline of *Yoga* theory and practice.

33. See *infra.*

34. Spells enabling one to use 62 *pravartaka-astras.*

35. Discussion whether or not *arstras* have a material form.

36. Mode of worshipping *Sudarsana-yantra.*

37. Detailed description of the image of the sixteen armed *Sudarsanas* by the King in times of danger, e.g., attack by the enemy—First part.

38. Origin and cure of diseases; cures are magical rites,

practically no medicine prescribed.

39. Description of *Mahabhiseka* which leads to the acquisition of all desired objects, cure of all maladies and destruction of all enemies.

40. The story of the first intervention of the Lord to fight evil.

41. Origin, Presiding Deity,etc. of *anga-mantras* described in Chap. 19. Means of a king's knowing about the divine weapons and black magic (*abhicara*) used against him and mode of counteracting them.

42-43 Power of *Sudarsana-mantra.*

44 See *infra.*

45. Definition of ideal *Purohita, Sudarsana-homa.* coronation.

46. Description of *Mahasanti-karman* which can avert all evils, and secure welfare in this world and the next. Names of earlier kings who performed it.

Chapters 33,42,45, 48, 49, 50—ancient stories intended to illustrate the effect of divine weapons and of certain amulets or talismans.

59. Explanation of Vaisnavite *mantras* (gross subtle and the highest). 59, 2.39-explanation of the first five stanzas of the *Purusa-sukta.* A resume of the contents of this Samhita.

60. Resume of contents of this Samhita which is characterised as containing the statute (*vidhi*) of Smakhya-Yoga in its totality, as being the essence to Tantras (*tantra-sara*) and as being meant for the members of the three higher castes.

There is a supplement which enumerates 560 names of *Sudarsana* arranged in groups according to the consonant of the alphabet with which they begin.

MALINIVIJAYOTTARA TANTRA

This Tantra is the form of the dialogue between Devi and Paramesa, the sacred teachings having being communicated to the sages by Kumara or Kartikeya.

From the introductory portion of the work it appears that a work, *Siddhayogisvari Tantra,* comprised nine crore verses which interpreted the Saivite teachings according to Bheda, Bhedabheda and Abheda. Its huge bulk made it necessary to abridge it in three crore verses, the principal topic of discussion having been the path of yoga. This abridgement was entitled *Malinivijaya.* It was further shortened into 12,000 verses. The present work is regarded as the shortest form of this work. From the verse i-13 it seems that the earlier part of the *Siddhayogisvarimata* was probably the *Siddhantamata.,*

The *Malinivijayottara,* belonging to the *Agama* class of works, is supposed to be of define authorship and is of unknown data. Jayaratha, in his commentary on the *Tantraloka* (Vol. 1, p. 35 of No.xxix of Kashmir Series of Texts, verse 17), observes that the *Malinivijayottara* is so called as, owing to the glory of Malini, it occupies a prominent position among the schools of Saivite Tantras to all of which it is superior. Malini is also known by Mata. So, Malini is the generic tern for the series of letters of the alphabet.

The usual order of Devanagari alphabet is called *Parvamalini,* popularly known as *Matrka* or *Siddha.* When the vowels and consonants are taken promiscuously, the alphabet is called *Uttaramalini,* chiefly standing for the order in which *Na* occupies the first place and *Pha* last. The *Malinivijayottara,* as M. Kaul remarks, has reserved for itself the various modes of application of the *Uttaramalini.* for the mystic practices as *Svacchanda* Tantra does of the *Parvamalini.*

Abhinavagupta has explained the first verse of the *Malinivijayottara Tantra* in his *Malinivijaya-vartika* as thoroughly as possible. The *Vartika,* as the very title suggests, is limited in scope. So, the points of *Malini,* which could not be taken up in the *Vartika,* have been discussed in Abhinava's *Tantraloka.* The *Tantraloka* is avowedly a detailed exposition of the above Tantra. To quote M. Kaul's

observations, "Abhinava says in the *Tantraloka* that the *Malinivijaya* is the essence of the *Trika* system which again represents the pith and marrow of the different teachings of the Lord enunciated in the different schools of Tantra.

The *Malinivijayottara* consists of 23 Chapters called *Adhikaras.* The number of verses in the *Adhikaras* in order are 50, 60, 68, 41,35,29,36,135,82,37,47,42,61,43,47,68,39,81,101,62,36,34,43. The total number of verses is 1267. We give below a rapid survey of the contents.

The objects of knowledge are divided into two classes, viz.

(1) Acceptable—Siva, Sakti, Vidyesa, Mantra, Mantresvara, Jivas.

(2) Avoidable—impurity, actions, *Maya*, the entire world as the creation of *Maya.*

The secret of success in the spheres of both matter and soul lies in the right discrimination between the acceptable and the avoidable.

The Supreme Controller of the universe is omniscient, all-doing, all-sustaining and infinite. As desire at the time of creation, He evolves out of His ownself the eightfold *Vijñanakevalas.* He ordains for them the functions of sustenance, destruction, preservation and benefaction. For their spheres of action, he reveals seven cores of *mantras* with their respective ambits. All these *mantras* are the living psychical forces; they fulfil the wishes of the *Sadhaka* by conferring on him the fruits that he deserves.

The Self manifests itself in a fourfold way: Siva, Mantramahesa, Mantresa and Mantra. Siva, is Lord Himself. Vijñanakala is then *Mantra* by one degree due to the defilement of *mala.* and *karman. Mala* is imperfect knowledge from which springs the world. *Karman* is action is general. Virtuous *Karman* leads to pleasure, and the reverse of it to pain. *Sakala* denotes the *anus* of *jivas* in general, their fields being constituted by the totality of categories from *kala* to earth.

Rudras, numbering 118 and headed by *Angusthamatra,* are appointed as *Mantresvaras* is accordance with their merits. They

reward Brahman and others according as they deserve. The sages learn the sacred science of the knowable, both acceptable and avoidable, from Brahman, etc., and Manus do so from this sages.

Of the seven crores of *mantras,* one-half has, according to the will of Siva, acquired immortality after favouring numbers of *jivas.*

Each principle, from the earth to matter, can be viewed from fifteen distinct angles of vision due to the seven viewers considered to be either *Sakti* or *Saktiman* and to the principle itself. Those from *Purusa* to *Kala* can be viewed from thirteen standpoints due to the inapplicability of perceptibility to *Sakala* therein. *Maya* is looked at from eleven angles of vision due to the additional reduction of two standpoints up to the last principle of Siva which is without diversity.

The *Guru* ranking with Siva, is versed in all the above principles in their true perspective, reveals the potency of *mantras.* His mere touch frees the *Sisya* of all sins. He possesses the inspiration of the fivefold Rudra Sakti, viz.

(i) unflinching devotion to Rudra

(ii) the success of the *mantra* which can lead to the immediate acquisition of the desired object,

(iii) control over all creatures,

(iv) bringing all undertakings to completion,

(v) poetic faculty.

That inspiration of Rudrasaktis is *Anava* which can be acquired by speech, conscious mental discipline, reflection, incantation and centres of the body.

Sakta is that stage which can be attained by contemplation on the object of meditation along with speech.

Sambhava is the name of that stage which is reached by deep and penetrating spiritual insight; in it, there is total absence of concentration on any particular object.

The above kinds of inspiration can be interpreted in the light of

five states, viz., *jagrat* (waking), *Svapna* (dream), *susupti*(deep dreamless sleep), *turya* (the fourth state, i.e., *mantramahesa* and *turyatita* (beyond the fourth state) i.e., *Sivasakti.*[9] The synonyms of these five states are respectively *Pindastha=Sarvatobhadra, Padastha=Vyapti, Rupastha=Mahavyapti, Pracaya=Rupatita* and *Mahapracaya.*

The threefold manifestation of the transcendental Self is average self, energy and Siva. These constitute the triad of fundamentals which form the main theme of the *Trika* philosophy. As M. Kaul observes, "it covers the entire field of *Tattvas* of Saivism, the *Atman* overlapping as many as those beginning with and ending with earth the *Vijñanakala; Vidya* or *Sakti,* those form *Mantra* to *Mantresvara* and the rest constituting the state of Siva.

From the point of view of evolution, the *Tattvas* are divided into four heads, viz., (i) Earthly, (ii) Material, (iii) Mayic, (iv) Saktic.

The first is pervaded by *Dharika Kala.* It has a single *Tattva,* one letter, one world, one *mantra* represented by the letter *KSA* and the sixteen worlds. The second is pervaded by *Apyayani Kala.* Twenty-three principles from water upwards and twenty-three letters. *TA* and others, are assigned to it. Included in it are five words five words, five *mantras* and 56 worlds.

The third is pervaded by the *Bodhini Kala* in which are seven principles, 28 worlds, seven letters, two *mantras.*

The last one is pervaded by *Utpuyini* in which are three principles, three latters, eighteen worlds, one word and one *mantra.*

The above four classes are presided over respectively by Brahma, Visnu, Rudra and Isvara.

We find a description of how the inherent Sakti of Lord, at the cosmic stage, evolves as cognition and activity when He has the urge of manifesting the phenomental world. *Jñanasakti* is the faculty that leads to determinate knowledge as 'this is so and not otherwise'. *Kriyasakti* is the faculty by which the resolve 'let such and such a thing come to light' is carried out in action.

Sakti appears as *Purvamalini* representing the entire gamut of the -alphabet from *A* to *KSA.* Paramesvara spurs Aghora to action.

In accordance with the former's desire, the latter vitiates *Maya* from which proceed the different letters which, again, are the source of knowledge in general.

Of the endless forms of *Sakti,* the chief are *Apara* or *Ghoratari, Parapara or Ghora, and Para or Aghora. Apara,* always surrounding the Rudra souls, drives *jivas* in their downward march by attaching them to the objects of sense. *Parapara* causes hindrance to the progress of *jivas* towards the goal of their life, and attaches them to the mixed fruit of pain and pleasure *Para* leads *jiivas* to the highest end of life, i.e., Sivahood.

The *Uttaramalini,* in which also *Sakti* appears, has already been referred to.

The three *mantras,* in respect of the above triad, are given in the phraseology of the different parts of the human organism.

The assignment of the six systems of the path (*adhvan*) is essentialy the same in both the *Purvamalini* and the *Uttaramalini.* As mentioned above, the latter differs from the former in order of the letters of the alphabet.

Verses IV. 19-27 state the application of the three *mantras of Para, Apara and Parapara.*

The knowledge of the acceptable and the avoidable is a must for the attainment of *Yoga* which means the union of the individual soul and the universal. Like *Jñana, Yoga* leads to the goal of life, stated before. *Jñana* is of three types according as it is derived from what is heard, what is contemplated and from the living realisation of the reality. The first is concerned with it as is delt with in the scriptures. The second requires a deeper study of those texts in their totality with the object of picking out the fundamentals. The third marks the final stage of the truth-seeker; it is possible on the previous stage being fixed.

The *Yogin* has to pass through four stages on the path of *Yoga.* In accordance with the degree of divine inspiration, he is designated as *Samprapta, Ghatamana, Siddha and Siddhatama.* He is *Samprapta* who has received inititation through a successionof teachers, and lives up to it. *Ghatamana* is one who repeatedly restrains

his mind, withdraws it from outward objects, and concentrates it on the truth. When a person, by constant effort, succeeds in disciplining the mind which is concentrated exclusively on the truth, he is called *Siddhayoga*. One becomes *Siddha* when one is totally identified with the highest principle, loses his own individuality utterly disregarding the condition in which he is placed. It is only in this stage that he is justified to rescue humanity steeped in the morass of depression.

The *Saiva* preceptor, desirous of leading his disciple to the realisation of Siva, is asked to relieve him of all impurities peculiar to the different worlds numbering 118 which cover the entire range of principles from *Prthvi* to Sadasiva in regular order.

The soul is purified not only in the aforesaid manner, but also in the body which, a microcosm as it is, contains all the principles.

The *Malinivijaya* stresses the importance of the practice of *mudras* which, according to it, are (i) *Trisula,* (ii) *Padma,* (iii) *Sakti,* (iv) *Cakra,* (v) *Vajra,* (vi) *Danda,* (vii) *Damstra,* (viii) *Mahapreta,* (ix) *Mahamudra,* (x) *Khagesvari,* (xi) *Mahodaya,* (xii) *Karala,* (xiii) *Khatvanga,* (xiv) *Kapala,* (xv) *Hala* (xvi) *Pasa,* (xvii) *Ankusa,* (xviii) *Ghanta,* (xix) *Trisikhamudgara,* (xx) *Avaha,* (xxi) *Sthapani,* (xxii) *Rodha,* (xxiii) *Dravyata,* (xxiv) *Nati,* (xxv) *Amrta,* (xxvi) *Yogamudra.*

Their respective *mantras* are to be formed by prefixing to them the syllable *Om* and *Hrim* and affixing *'namah'*.

A follower of this school, desiring to perform sacrifice, must have the sanctifying baths, known as *Bhasma-snana, Jala-snana, Agni-snana, Vayu-snana and Divya-snana.* Thus purified, he should enter the sacrifical altar, and worship the deities at the entrance. Considering himself as akin to Siva, in the form of light, he should vivify himself with the vital energy of consciousness consisting in 'I am He'. In accordance with *Matrka-nyasa,* he should identify his body with the *Matrka* assigning wach part of the body to the corresponding letter of the alphabet. This is followed by *Sakta-nyasa* in which he has to identify his body with the three aforesaid *Vidyas.* Finally, the devotee has to perform *antaryaga* (mental worship) the details of which are laid down at page 48 of this Tantra (ed., Kaul, 1984).

As regards external or physical worship, he should worship Ganesa as three-eyeed, elephant-headed and dwarfish. This is to be followed by the contemplation of Siva as seated on the sixfold seat of *Ananta, Dharma, Jñana, Vairagya, Aisvarya* and *Karnika,* as bearing a sward, a shield, fierce-looking, having massive jaws, and eye-brows knit together and surrounded by the eight deities (*Matrkas*).

Then he should commence the sacrifice with two vessels of gold, one big and the other small, and two canopies of white cloth over them. Indra and other deities are to be invoked to ward off evil influence. The smaller vessel is passed round, and its water allowed to trickle down. Then the *Yajña-kunda* is to be prepared. The fire, carried in a copper container or an earthen pot, should receive the several ceremonies of birth, etc. He should perform *homa* with *mulamantra* recited one hundred times and the ancillary *mantras* ten times. The *homa* being over, he should go to sleep.

The disciple has to observe the following vows:

1. He would always offer worship to his deity, fire, preceptor and to the goddess.
2. He would not eat anything without offering it to them.
3. He would not use the property dedicated to the deity, *guru* and Candi.
4. He would not be idle, and must avoid useless pursuits.
5. He would be firm in the practice of *Yoga* or in the recitation of *mantra.*

When the preceptor is convinced of the sincerity and fitness of the person seeking initiation, he (the preceptor) should get the mystic diagram drawn on a carefully selected piece of ground n accordance with the rules laid down in the *Malinivijayottara-tantra.* In the centre of the diagram, he should worship Bhairava, and pray to Him that He may reside in his body so as to make him qualified for initiating the disciple. After this, he should feel that the six kinds of the Path are presided over by Bhairava, that the divine spirit has entered into his body and that the cloaks of *mala*, concealing his kinship with Siva, have been shed, thus laying his body completely bare to him. At this stage, he should consider himself indentified

with the disciple and with the path in which the disciple is to be initiated by the holy faith, 'I alone am the Supreme Reality; this entire universe is in me; I am the prop and support of it all'.

The unity of the *Sisya, Guru* and the world in one ultimate reality is *Nirvana*. So far about the external aspect of initiation. With regard to the internal aspect, the preceptor has to bring the *Jiva* of his disciple from outside into his own self. Then the preceptor has to rouse the serpent-power in him, and move it upward from one *Cakra* to another till it reaches *Brahmarandhra*. The disciple, thus united by his preceptor with the Supreme Reality, witnesses the destruction of his bondage of *Maya*. Thenceforward, the disciple is never subjected to rebiirth and never becomes a *Pasu*.

If the initiated disciple feels a strong urge to acquire mystic powers, he may seek guidance from his preceptor regarding the performance of some penances leading to that purpose. If the neophyte longs for the attainment of the state of *Acarya*, he should receive initiation of a higher order. The disciple has to believe sincerely that his body has been burnt by the glowing fire of energy kindled from foot to head through the medium of *Mahamudra*. After that, he has to regard himself as having an ethereal form purged of the impurities accompanying the principle of materiality.

The reception, within the person, of divine inspiration is betokened by the five states of (i) happiness, (ii) awakening of the serpent-power, (iii) tremor in the body, (iv) sleep and (v) intoxication.

The preceptor, who has acquired control over the principles constituting the world, must carefully ascertain the penchant of the disciple for a particular principle, before guiding him in the way to secure the conquest of that principle through which he is sure to be united with Siva.

The places, suitable for Yogic practices, are a cave or a cell without the din and bustle of wordly life and having scenic beauty. Such a place must be free from all evil contaminations. One, aspiring to be a *Yogin*, must be self-controlled and experienced in *pranayama*. All sense-activities must be kept under control. He must overcome sleep, anger and restlessness of mind; he must be absolutely invulnerable to pain. If such a person continues to follow the

method, adopted for different *dharanas*, he will cęrtainy conquer the entire Cosmos.

MRGENDRA TANTRA

The *Mrgendra-tantra*, available in print, contains two sections, called *Vidyapada and Yogapada*. The Tantra belongs to the Rudra class of Tantras. The system of philosophy, taught in it, conforms to the Pasupata system. It is of a late date having been compiled at the instance of Hari Singh, King of Kashmir, and pubished in 1930.

The Tantra has a commentary by Narayana Kantha, son of Vidyakantha and grandson of Sasikara Kantha and father of Rama Kantha. Narayana quotes from the *Isvarasiddhi* of Utpaladeva, a famous writer of the 9th century A.D.; this fixes the upper terminus of Narayana's date. The cognomen Kantha is typically Kashmirian. So, he appears to have belonged to Kashmir.

THe *Vidyapada* is divided into thirteen *patalas* which describe the three fundamentals, viz., *pasu, pasa and pasupati*. These are the three main categories. This section deals also with the theology of the dualistic Saivas. The *Yogapada* deals with the eightfold path of concentrative practice which helps the acquisition of various prophetic powers.

The three fundamentals are described as follows:

Siva is omniscient, the doer of all, and is free from the imperfection caused by defilements. He is always busy with the fivefold function, viz., evolution, sustenance, involution, potential preservation and assimilation. The five *mantras*, relating to the five names of Pati and operative respectivley in evolution, etc., form the prominent parts of his body and the body as a whole. Isana occupies the place of the head thus indicating supreme mastery over the whole of creation, Tatpurusa occupies the position of the face which is the symbol of the innermost essence of all organic and inorganic life. Aghora or Ghora consitutes the heart, and represents the vitalising principle of the Univrse. Vamadeva occupies the private parts of the body; this implies manifesting the world of creation. The body, as a whole, is represented by Sadyojata, and implies the power of creating manifold forms at will.

From the text we learn that the old Saivites had to struggle hard to rationalise the worship of the personified Lord Siva.

Pasu (fettered being) is like the Lord devoid of his perfection in knowledge and action, and having the limitations bringing him down to the lowest position in life. He is pesistent in his desire to evolve. As a result, by gradual evolution through higher forms of life, his bonds of materialism become weak. At last, the individual soul recognises the radical opposition of matter, and casts off its domination never to come back to its fold again.

The fetters (*pasa)* are fourfold-*Pravrti, Isabala, Karma and Mayakarya,* an innate defilement resulting from the good and bad actions, concrete or abstract.

Maya means that into which the world dissolves, and remaiins potentially at the time of Dissolution, and out of which it develops at the time of creation. The fourth *pasa* is influence that *Maya* exercises over the soul in fetters.

The work is anabridgement of the *Kamika Tantra.* Indra is said to have received the doctrine of *Kamikagama* while wearing the armour of the shape of the shape of a lion (*Mrgendra*). This is why the Tantra is called *Mrgendra.*

Reference to the frequent use of surgical instruments in operations, as in *pasu-laksana-prakarana* (verse 18), has led some scholars to think that the work originated in the age of Susruta or later. The present form of the *Susruta-samhita* is generally placed in the seventh century A.D.; the Samhita is believed to have originated a few centuries before the Christian era, and appeared in the early centuries A.D.

NETRA TANTRA

The editor, M.S. Kaul, staes that it appears to have been written on the model of the *Svacchanda-tantra* which is, therefore, earlier. The *Netra* is of the nature of a manual dealing with the mode of initiation to the worship of Siva in the name and form of Amrtesvara and Mrtyujinnatha. The Tantra is so called as the *mantra*, peculiar to the deity glorified in it, occupies as important a place among *mantras* as the eyes in the human body.

In a sort of prelude, the philosophy of the eyes of Siva, in His embodied form, is discussed. Bhairavi's enquiry is as to how the eyes of the Lord simultaneously perform the contradictory functions of protection and destruction and how the third eye, usually regarded as watery, could emit fire tht reduced Cupid to ashes. In response, Bhairava says[1]:

My real nature ... expresses itself in the trinue form of will, wisdom and work. It is only because of this triple manifestation of my real nature that the votaries adore me as the three-eyed. My eyes symbolise the three centres of the physical light commonly known as the sun, moon and fire. As the real nature alone centralises all powers, and as it only shines eternally through them, the apparent contradiction between protection and destruction loses it force, and, therefore, the same eye can favour or frown.

The work, commented upon by Ksemaraja, consists of 22 Chapters (*adhikaras*) the contents of which are briefly as follwos:

1. Exposition of the unity of real nature
2. Mystic statement of *Amrtesvara-mantra*
3. Method of offering sacrifices
4. Initiation to the worship of the deity
5. The anointing ceremony
6. Gross from of divine meditation
7. Its subtle form
8. Its supreme form
9. Some forms of the deity
10. Attendants of the deity

11-12. Worship according to Uttaramnaya and Kulamnaya

13. Openness of the worship to all human beings
14. Supremacy of the *mantra* over other *mantras*
15. Its protective efficacy
16. Various objects attainable by the worlship of Amrtesvara

17. Use of *Amrtesvara-mantra* in amulets with differernt ends in view
18. Amrtesvari and mode of Her worship
19. Purificatory rites for the obsessed
20. Yoginis and their functions
21. Nature and significance of *mantras*
22. Glorification of *Amrtesvara-mantra*

RUDRAYAMALA

The *Rudrayamala (or, jamala)* belongs to the Kashmirian Agama-sastra. It is in sixty-six chapters and over 6000 verses mostly in Anustubh metre. It is supposed to have been narrated by Bhairava (Siva) to Bhairavi. In some manuscripts of the *Dhanada-purascarana-vidhi*[1], it is stated, in the colophon, to be a part of the *Rudrayamala*.

Highlights of its contents are as follows:

This work stresses *bhakti* as a means to the end. The modes of *bhakti are manana* (reflection), *dhyana* (meditation), *kirtana* (narration), *smarana* (remembrance), *padasevana* (shampooing feet), *arcana* (worship), *nivedana* (surrender). It holds that, by such *bhakti*, the devotee becomes liberated in life.

The *Rudrayamala* says that if Siva is angry, the *Guru* can save the disciple, but if Guru is indignant, none can save him.

In this work (Patala 17, verses 119-125) *Mahavidya* is stated to have appeared to sage Vasistha, and directed him to go to the Buddhist land, *Atharavaveda* and mahacina. The Buddha is said to have taught Vasistha the *Kaula* path, *yoga* practices for the attainment of *siddhis*, and directed him to use five *makaras* for being a perfect *yogin*.

This Tantra contains (Parala 17, verse 4) an eulogy of the *Atharvaveda* declaring that all gods, all beings, all sages, *Kamavidya and Mahavidya* live in it. Verses 10—17 of the same Patala deal with the *Kulakundalini*. Verses 31 f.f. wax eloquent on yogic practices and six *cakras* within the body. 27. 58-70 deal exhaustively wiith the six *cakras* and *Sahasrara* along with petals (*dala*) and lettes assigned

to each. Verses 51-53 mention Kamarupa, Jalandhara, Purnagiri, Uddiyana and certain other places as *Kalika-pithas*.

Though a *Vira* devotee is said, in some other Tantras, to be endowed with high moral and ethical qualities, yet the *Rudrayamala* (28.31-36) provides that a *Vira* should worship the wife of another or his own wife burning with the fire of passion and gay with wine.

SVACCHANDA-TANTRA

This work is of the Agama class. It belongs to the *Trika* system of Kashmirian Saiva philosophy, It is one of the leading Tantras of *Daksinacara*, and one of the best *mantrasastras*.

The very title of the work indicates its main attitude. *Svacchanda*[1] means Free will[2]. It refers to the free and pure *Cit*. So, it is purely monistic. It radically differs from the *Mrgendra and Matanga* Tantras of *Daksinacara*, which represent the dualistic school of philosophy.

The topics of the different chapters indicate the contents. It is mainly ritualistic, and deals with the usual Tantric topics. It is a noticeable feature that it does not dwell upon the six cruel acts of *Marana*, etc. Its accent is on *upasana* (meditation) and *kriya* (ritual).

From the introductory remarks we learn that it is an abridgement of the original work comprising a hundred crore verses. The work is of unknown authorship and date.

It has a commentary, called *Uddyota*, by Ksemaraja (11th. cent A.D.). From references, in this commentary, we learn that there were earlier commentaries including the *Brhattika* of which the author was Bhullaka Rajanaka, a typically Kashmirian name.

Ksemaraja, who is mentioned in verse 5 of the introduction to his commentary, gives a monistic interpretaton which, as he himself states in the concluding verses, supersedes the dualistic iinterpretation of earlier ommentators.

From the concluding verses of the *Vivrti on Stava-cintamani* we learn that he lived at Vijayesvara (modern Bijbihar or Vyajibror,) a city about 30 miiles east of Srinagar in Kashmir. Ksemaraja was a pupil of Abhinavagupta who lived in the latter half of the 10th century or early part of the 11th. Ksemaraja was the author of several

other works whose number is over a dozen.

The *Svacchanda-tantra* contains 15 Chapters, called *Patalas.* The contents are indicated below:

I. Mantroddhara
II. Arcadhikara
III. Adhivasa
IV. Diksabhiseka-prakasana
V. Tattvadi-diksa-prakasana
VI. Pañcapranavadhikara
VII. Abhyantarakaladhikara
VIII. Amsaka-nirnaya-sambandha-sat-nirupana
IX. Abhista-siddhi-sadhana
X. Bhuvanadi-diksa-nirupana
XI. Tattvadhava-srstyadi-nirupanatattvatattva-sthiti-nirupana
XII. Dharanadikramena tattvanam saksatkara-nirupana-32 rites
XIII. Yagaradhana
XIV. Mudra-laksana

ABHINAVAGUPTA[1] AND HIS WORKS

Abhinavagupta is an outstanding figure in the literary and cultural history of India. He has left the indelible impress of his erudition in the realms of poetics, dramaturgy and philosophy. A prolific writer, he is known to have written at least forty-four works.

The concluding portions of the *Tantraloka and Paratrimsika-vivarana* contain some information about Abhinava's pedigree and life.

Born in a family of Brahmins, he, after losing his parents, renounced the world, and became an ascetic. The insatiable thirst for knowledge impelled him to visit various places not ony in Kashmir, but also outside tht province. The erliest traceable ancestor of

Abhinava appears to have been Atrigupta who lived in Antarvedi at the time of king Yasovarman (C. 730-40 A.D.) of Kanauj. He migrated to Kashmir at the time of king Lalitaditya (C. 725-61 A.D.) Abhinava's grandfather was Varahagupta, and father Narasimhagupta, alias Cukhala. His brother was manorathagupta and mother-Vimalakala.

Abhinava flourished in the second half of the tenth century A.D.

He names several teachers who are stated to have enlightened him on various subjects. The names of his *Gurus* are given below with the subjects taught by them against their names:

Vamanatha dualistic Tantra
Bhutiraja — *Brahmavidya*
Bhutiraja-tanaya — Dualistic-cum-monistic Saivism
Laksmangagupta — *Krama and Trika Darsanas.*
Laksmanagupta[2] — *Pratyabhijna.*

Besides the above, he refers to other teachers also under whom he studied other subjects.

Abhinava's philosophico-Tantric works are the following:

Bodhs-pañcadasika, Isvara-pratyabhijña-vimarsini, Malinivijaya-vartika, Paramartha-sara, Paratrimsika-vivrti, Tantrasara, Tantra-vata-dhanika.

Besides the above, Abhinava is known to have composed some hymns containing the essentials of *Trika* philosophy, meant for popularising the main tenets of the system. The following hymns may be mentioned: *Anuttarastika, Anubhavanivedana, Bhairava-stava, Dehastha-devata-cakra-stotra, Krama-stotra, Mahopadesa-vimsati, Paramartha-dvadasika, Paramarthacarca.*

TANTRALOKA

It is a huge work in 37 Chapters, called *Ahnikas.* It has a commentary, called *Tantralokaviveka,* by Jayaratha who is described as Rajanaka Mahamahesvaracarya. He appears to have commented also upon Ruyyaka's *Alamkarasarvasva.* From his commentaries we learn that his father was Srngaranatha whose other son,

Jayadratha, is credited with the authorship of the poetical work, *Hara-carita-cintamani*. In his commentary on the *Tantraloka*, *Jayaratha* gives the following information about his forefathers and family.

Purnamanoratha (Minister of king of Kashmir)

Purnamanoratha (Minister of king of Kashmir)

Utpala

Prakásaatha

Dharmaratha Uttamaratha Súryaratha Manoratha

Utpalaratha (Minister). Disciple of maternal uncle,, Bibhutidatta, son of Kamamaladatta and grandson of Laksmidatta

Amrtaratha

Sivaratha (Accepted office under king Uccala, but resigned after sometime).

Sakratha

Sammaratha

Nandiratha

Gubnnaratha

Lankaratha

Srngáranátha (Minister of Rájarátha) Disciple of Subhatadatta, son of Tribhubanadatta, grandson of Visvadatta)

Jayaratha (Pupil of Samkhadhara)

The names of the Chapters are as follows:

Vijñanabhedaprakasana, Anupaya-prakasana, Sambhavopaya-prakasana, Saktopaya-prakasana, Anavopaya-prakasana, kalatattva-prakasana, Cakro-daya-prakasana, Desâdva-prakasana, Tattva-prakasana, Tattvabheda-prakasana, Kaladipradarsana, Adhvopayogaprakasana, Saktipata-pradarsana, Diksopakrama-prakasana, Samaya-diksa—prakasana, Prameya-prakasana, Viksipta-diksa-prakasana, Samksipta-diksa-prakâsana, Sadya-utkranti-prakasana, Tuladiksa-prakasana, Paroksa-diksaprakasana, Lingoddhara-prakasana, Abhiseka-prakasana, Antyesti-prakasana, Sraddha-prakasana, Sthandila-puja-prakasana, Lingârca-prakasana, Parva-pavitrakadi-prakasana, raksana, Mudraprakarana, Ekikara-prakasana, Unnamed (deals with the diversity of means of attaining paramesvara who is but one), Sastrasammelana, Ayatikrama-nirupana, Upadeyabhavadi-nirupana.

In this work, Abhinav mainly follows the *Malinivijayatantra*. The historical importance of the work is that it gives some biographical and autobiographical information.

It deals exhaustively with all mattes, ritualistic and philosophical, relating to Saivism. It is a systematic presentation of the *Kula* and Tantra sysems. Occasionally, it gives information about other systems, such as *Krama* etc. The names of the chapters indicate their contents. The highlights of the philosophical aspect of the work are as follows:

The work reveals the profound influence of Tantra on Abhinava. But, it is clear that he has independent thinking and way of expression. He follows the authority of Saivagama though, in interpretation, he shows considerable originality. The approach of the author is non-dualistic.

The author takes pains to establish that the sole reality is *Cit*. According to him, the cause of *Samsara* (rebirth) is non-knowledge, and knowledge is the sole cause of liberation. Non-knowledge is not want of knowledge which exists even in a clod of earth, but it has no rebirth. Non-knowledge is want of true or earth, but it has no rebirth. Non-knowledge is want of true or perfect knowledge. It grows from the reflection in the limited soul, blurred by the six *kañcukas* (cloaks

or covers), viz. *Kala, Kala, Niyati, Bala, Raga, Avidya.* True knowledge is acquired by one whose animality has worn out, and who has attained the best consciousness.

Diksa destroys non-knowledge, but salvation takes place after death. Liberation in life (*jivanmukti*) is also possible when non-knowledge is dispelled by knowledge arising from the comprehension of the non-duality of the Supreme Being, and from listening to the Sastras. True knowledge is superior to *Diksa.*

Non-knowledge is divided into two kinds, that pertaining to *purusatman (paurusajñana)* and that belonging to intellect (*bauddha-jñana*), the former growiing with the body and the latter due to ignorance of Sastra. Even when *paurusajñana* wears out, salvation is not possible so long as the other kind of *ajñana* is not removed. That is why, even after death, one who received *Diksa* is not liberated due to the presence of *bauddhajñana.*

Siva is stated to be self—existent and manifest requiring no proof. He is eternal, immanent, devoid of origin and end. He is described as sixfold. He is *Bhuvana* (the receptacle of enjoyment), *Vigraha* (assuming forms like Rudra), *Jyoti Bindu* like the round portionof the Kadamba flower or the throbbing eye-ball), *Kha* (void, *Sabda* (sound), *Mantra (omkara).* Devotees get the results according to the aspects mediated upon. for example, one who thinks of *Bhuvana* becomes *Bhuvanes'sa.* Liberation of the highest kind is acquired by the knowledge of the above six aspects.

The question is, if Siva is immanent, then why should He be contemplated as having six aspects? The answer is that the six aspects are by way of illustration only. He is both immanent and transcenental.

Again, it maybe asked, if Siva is immanent, then how can be at once immanent and transcendental? The reply is this. A pitcher, reflected in a mirror, has its own separate existence. Similarly, Siva pervades the world of moving and non-moving objects, yet has a separats entity. So, He is both *Sarvakrti* (immanent) and *Nirakrti* (transcendental).

Siva has infiinite *Saktis* like *Iccha* (desire); still He is stated to have one *Svatantrya-sakti.* The reason is that this *Svatantrya-sakti*

is inseparable from Him; this single *sakti* appears differently according to circumstances.

It may be doubted—if God has *svatantrya-sakti,* then He is not one as the Sastra tries to establish non-dualism. The solution is that the condition (*bhava*) of a thing is its own *Sakti* in accordance with the difference of the result; thus, *Sakti* is not different from the thing itself. So, Siva is One as the *Sakti* is identified with *Saktimat* (the possessor of *Sakti*).

There may still be doubt—true, there is no difference between *Sakti and Sktimat.* But, the *Saktis* are mutually diffeent. So, diversity arises. The dobt is resolved by saying that the same fire has different *Saktis,* e.g. burning, cooking etc. so Siva, having many *Saktis* is One; the diversity is only apparent, not real. Not only His *Saktis,* but also He Himself appears to be different according to *bhavana* (contemplation) and *upadesa* (instruction).

The conclusion is that *Sakti* is the means *(upaya)* to the attainment of the object (*upeya*), i.e., *Saktimat.* It may be objected that a thing is fully known in its entirety, not by its part. so, Siva cannot be known by *Sakti.* The reply is that a tree, which has *rasa, rupa,* etc, can be known by its rupa alonw. So also Siva can be known by *Nada, Bindu,* etc.

Siva, possessed of *cidananda* (consciusness and joy), is the inspirer of the diversified world comprising thirty-six *Tattvas.* He can be realised by *dhyana* with a mind devoid of Siva.

The significance of the term Bhairava is set forth as follows: He is so called as he maintains (*bharanat*) all, and makes sound (*ravana*). Again, he is called Bhairava as He does good to those who are *bhiru* (afraid); the cause of fear is *samsara* or rebirth. Or, Bhairava means One who resides in the heart of those who, having fear *(bhi)* of *samsara,* cries for help. Or, He is the cause of the *rava* or din of fear (*bhi*) of *bhava* or existence. Another significance is ingenious. That which impels the stars is *Bhera or Kala* (time). Its nature of momentariness, etc. is totally defeated by the class of beings, called *Bheravas,* i.e. the Yogins who, by their *yoga,* have devoured time. To them, He is manifest metaphysically; so He is Bhairava. He is so called as He is the Lord of those Bhairavas who

move about in the sky and earth etc. making a shouting sound (*ravana*) for causing alarm to the people of the *Pasu* type.

The significance of the word Deva has been stated thus. One who plays (*divyati*) is Deva; this play is the ecstasy at the univrse encompassing everything from Siva to the earth. In other words, His play is the desire to excel all. Various other meanings of the verb *divyati* have been suggested; e.g. *vijigisate* (wishs to conquer), *vyavaharati* (behaves, i.e. appears in an illusory from), *dyotayati* (shining or indicating things), *stuyate* (is eulogised), *jañati* (knows).

Siva is called *Pati* as he protects (*pati*). He is Siva as he is full of what is good (*sreyomaya*); there is nothing evil in Him.

His three Saktis, Para etc. shine in creation, preservation, destruction and the fourth state (*turya*). Hence these appear twelve-fold.

Samvit is the only reality; it has o division. Then, how is there the division into *jada and ajada*? The reply is that difference arises due to the degree of *mala* (impurity) that covers it.

Jñana is stated as *upeya* (objective). Then, what is the *upaya* or means to it? *Jñana,* being *upeya,* it cannot be *upaya.* Nor is *ajñana the upaya.* The means is the subtle *jñana* as distinguished from *Sakta jñana* etc. But, how the same *jñana* can be at once *upaya and upeya?* It is confusing to think of *jñana as upaya and upeya.* In reality, siva is *upeya.* But, he is extremely manifest, and does not require *upaya.* One there should be *icchasakti* (will-force) to know Him.

If *jñana is upaya,* then how *anava jñana* (knowledge of the subtle) is called *kriyopaya*? The reply is that *yoga and kriya* are not different. When the desires of the mind are at rest, that is *kriya.* That *jñana* itself if *kriya* can be illustrated as follows: When a man thinks (I shall get', then the motion enters into the limbs.

Jñana, indeed, leads to salvation. It may be objected that, beyond the knowledge of the independent *Atman,* there is no salvation; i.e. this knowledge itself is salvation. Then, how can knowledge and salvation be stated as cause and effect? The answer is that the nature of *Atman is Samvit* or *Caitanya,* its proper knowledge is salvation. So, the statement of *jñana and moksa,* as cause and effect, is not true; it is merely imaginary.

The author refutes the Vaisesika view that *Saktis* reside in Siva in the same way as *dharma* resides in *dharmi.* His stand is that, if this position is accepted, then the statement that Siva is One becomes baseless.

The author also rejects the view, expressed in dualistic Sastras, that the created beings are distinct from the Supreme Being. He holds that everything is Rudra-sakti. Some of the *Saktis* of Siva are infintie as they pervade everywhere. Others are limited as these are not present at all places.

It is stated that *vibodha* or *Samvid* is both question and answer. It exists in both *Guru and Siva;* the difference in their body is unreal.

The concluding portion of the chapter speaks of the good effect of studying the work, and sets forth the contents of it.

Chapter ii, called *Anupaya-prakasana*, discusses whether Siva is realised by some means (*upaya*). The commentator makes the position clear. Siva does not become manifest by the means (*upaya*), but the menas appear through His grace.

The author states that *Samvid* is the means of the outward manifestation of *Kriya* etc. *Samvid* is self-manifest. In the absence of it, the world would be *jada* without being manifest.

It may be argued that, if external acts are not prescribed, then one may take to the knowledge of *Guru* etc. as the means. The author's reply is that all acts, external and internal, depend on *Samvid* so that these cannot be the means to it. Attention, concentration (*avadhana*) in this matter is of no avail; so, there cannot be any question of *bhavana* (meditation, contemplation) of which *avadhana* is the prereqisite. The author states that the attempts of those, who seek the Supreme by resorting to means (*upaya*), are futile.

In describing the nature of the Supreme Being, it is stated that He neither exists, nor is it that He does not exist nor is He existent-non-existent. He occupies a position tht cannot independent internal and external means, supreme bliss, and secures the radiance of

consciusness (*cid-vikasa*) which supersedes everything. To such a person, there is neither happiness nor sorrow, no fear nor scare. He needs no *mantra*, no *dhyana, no puja*, etc. He need not observe any Sastric direction. The commentator quotes the *Gita* (iii. 17) wherein it is stated that one, who takes delight in the self, is content with the self.

One, of pure consciousness, who visualises the Supreme Being with the knowledge that He is not attainable by *upayas* (menas), becomes like Him. The commkentator adds that such a person becomes like a lamp kindled from another lamp (*dipad dipam ivoditam*). The question may be asked—as everywhere *Diksa* is stated to be the means to the attainment of salvation, how is it that here the attainment of emancipation is stated to result from mere sight without *Diksa*. The author replies that this knowledge of the Supreme Truth is the principal *yaga* (sacrifice) etc. so that external *yaga* is secondary. The commentator quotes a verse which says that, for such a person, there is neither *Mandala nor Kunda nor Nyasa* etc., and he can bathe at will. Thus, for him, there is no necessity of *Diksa* and the accessories of *yaga* etc.

Abhinavagupta clearly states the comparative effectiveness of the various practices, and concludes that true knowledge is the highest of all; it makes one *Mahasiddha and Yogisvara*. He says (verses 42-43) that, in the list that follows, each succeeding item is superior to the preceding one:

Sthandila (place for sacrifice), *Ture* (a figure drawn or engraved on vessels), *Pata* (picture or painted cloth), *Dhyana* (meditation), *Dhyeya* (that which is meditated upon), *Dharana* (concentration), *Yogaja rupa* (the form appearing in the mind through *yoga*), *Jñana* (knowledge).

One, with pure consciousness (*nirmala-ṣamvid*), can visualise the Supreme Reality without any formal training. But, one, whose consciousness is not pure (*anirmala-samvid*), requires the discipline of listening to the precepts of the *Guru*, study of Sastras etc. These remove from his mind the cloud of apprehension and the truth shines in the clear mind as one touches the rays of the sun that conquers darkness.

The flashing of the great lustre of Siva in the mind has been said. Now is examined the independence of Siva. Himself shining, he makes everything shine. Beyond him, there is no universe. The Supreme Lord, being unobstructed in the sky of mind, shows creation and destruction. As in a clear mirror earth, water etc. are reflected, so all the elements of the universe are reflected in cit. As the reflection pervades a crystal, which is clear on all sides, so, in cousciusness that is clear in all respects, *Rupa* etc. are reflected.

Siva is inseparably connected with the Supreme Kaulika Sakti. Their combined form is called *Samghatta* which again is termed *Anaendasakti* from it the universe is created. This *Sakti* is variously called *Kalakarsini, Matrsadbhava* etc.

Besides the above *Cidananda-sakti*, there is the *Icchasakti* which is superir to all other *Saktis*. This *Sakti*, being agitated, the Aghora Devis are born. Thus, *Icchasakti* is twofold, unagitated and agitated.

Again, there is *Jñanasakti* which is twofold according as what is to be known is more or less.

Samvit or consciusness is both *Ksobhaka* (agiitator) and *Ksobhana* (agitation or that which causes agitation).

That, with which *iccha* becoming one, becomes accomplisher of action, is called *Ksobhadhara* which the commentator explains as *yoni*. That, with which this oneness takes place, is the *bhavas* within the body or the letters beginning with *Ka*.

The outward appearance of the universe, that is within, is called *Bija* or the chief cause. The *Svaras* (vowels) are also called *Bija* as they cause letters to appear.

The *udbhava* (source) s called the desire of *Bija* to create; by this, the phenomenal world looks different from *Cid-Atman*. That, by the unity with which the desire to create has fruition, is called *ksobhadhara*. From the *Bija* of the universe all the external world evolves.

The supreme *Spanda* and joy become very wonderful due to the contact of *iccha* (desire) and *unmesa* flash).

Jada (unconscious) is of the nature of limited manifestation.

Bodha (consciousness) is untainted. The *Saktis* of the great ocean of *Bodha* resort, like waves, to the *Atman.* The wonderfulness of the *Saktis,* resorting to *Atman,* is the manifestation of *Kriyasakti.*

Kriyasakti, the substratum of the sun and the moon, having arisen, the undivided manifestation is called *Bindu.*

That, which is called *Sabda* (word) whose essential element is sound and which resides in all creatures, remains inactive being divided as low and high.

The sun, moon and fire have no lustre of their own excepting the brilliance of *Samvit.*

The placing of one's own *Atman* on the *Atman* is called *Vaisargiki Sthiti* which creates and destroys.

Siva is present everywhere as the doer through fatherhood and motherhood.

Malini is the name of the supreme Sakti which is beautiful on account of the contact of *Bija* and *Yoni* and the resulting appearance of various forms. The Supreme *Samvit* is one attracting *Kala* (Bhairava). By the seeming separation from the *Saktimat,* it assumes the state of a couple; *Sakti and Saktimat* are separately called.

Through the seeming separation threefold sound, viz. *Pasyanti, Madhyama and Vaikhari* arise. Each of these has three forms, viz. *Sthula, suksma, Para.*

He is Visvesvara, Lord of the world, in whose *Samvit-Atman* this phenomenal world is reflected. He is restrained by the acquisition of the desired object. For such a person *mantra, mudra, kriya* etc. are not necessary. He becomes *Jivanmukta.* Such a person feels—all this has emanated from me, all this is reflected in me, all this is identical with me. He feels that he is Siva Himself who burns this world unreal like a dream. It is also realised that from *Bodha* arises the world of diverse objects, in *Bodha* it rests and the world, being destroyed, *Bodha* alone remains. For such a man bath, vow, bodily purification, *dharana, mantra, sacrifice* etc. are not necessary. The question is—if these are not necessary, then how can the *Guru* favour him? Such a person is favoured by the very sight and

speech of the *Guru.*

If, however, people, devoted to Siva, lack the aforesaid capacity, then he should receive initiation etc.

The Supreme Lord has no veil. But, a veil of *Maya* shrouds Him. Those, who are versed in the Veda, Samkhya, Purana, Pancaratra, Bauddha Sastra etc. are bound by the ties of *Maya* so that they do not get knowledge about Siva. One, who listens to ignorant people and fixes the mind on a bad preceptor, is bound by *Maya.* The instructoins of a good preceptor are necessary for real knowledge. By *Suddhavidya* (pure knowledge) one is sanctified with strength; then one reaches the good path being free from obstacles.

Of the three sources of knowledge, viz. *Guru,* Sastra and one's ownself, each succeeding is superior to the preceding one. One, in whome good reasoning spontaneously arises, acquires the righ to yogic knowledge etc.

A *Guru is Samsiddhika* who is not trained by any other preceptor. Such a person gets *Abhiseka* by reflection, *dlyana, japa, svapna and homa.* By observing the prescribed rules in the worship of Candika for a month, one becomes *Acarya.* By a fortnight's practice, one becomes *Sadhaka,* by a week's observance one becomes *Putraka* and by four days' observance one becomes *Samayi.* In such observance, Devi Herself initiates the devotee.

One should serve the *Guru* in various ways. Then having received *Abhiseka,* he becomes a *Kalpita Acarya.* When such an *Acarya* accidentally learns a superhuman Sastra without the help of *Guru,* he is called *Kalpitakalpita.* The acquisition of knowledge from a *Samsiddhika* is inferior. The *Guru* who, though *Akalpita,* gets refinement from somebody else, is Siva Himself. The knowledge, spontaneously acquired, becomes perfect by the study of Sastras and instructionof the *Guru.*

The five accessories of *Yoga,* beginning with *Yama,* are not directly helpful in acquiring *Samvit,* because these are external. What is necessary for salvation is true knowledge. The questiioin may arise—are the three internal processes of *dharana, dhyana and samadhi* helpful? These are also not necessary for *samvit.* Then the question arises—if all these accessories of *yama* etc. ar useless,

then why are these prescribed? The answer is—all these are means to *tarka* or reasoning whiich is the means to *Samvit.*

Devi Samvit creates all things; so She is called Srstikali. She also preserves. Again, She destroys. The nature of *Samvit* is merged in the pure attributeless *Samvit.*

The independence of *Samvit* is called Supreme Goddess.

Kali or Kalakarsini is so called as She creates the five (*panca-vidha kalana*), viz.

Ksepa (outward manifestation of the self)

Jñana (reflection of the identity of the manifested with the self).

Samkhyana (constant pondering that it is this, not that)

Gati (getting like a reflection at the real nature in the form of *Samvid*)

Nada: the end of reflection on the self, remaining only as sounding due to the obliteration of the knowl edge of identity with the self).

She is also designated as Matrsadbhava, Vamesvari.

Reflectionin the heart, relating to the self, which is stretched due to outward form and which sets at rest thught of the entire world, which remains at the time of the will to create and to destroy, and which is of the form of *ucchalata* due to the expansion and contraction of the self and which does not shine in a special form, and, owing to tranquillity, is called *Spanda.* Without this there can be so *Samvit.*

Samvit is dhyana, it is *mudra.* The author tries to impress that knowledge of *Atman* alone leads to the attainment of Sivahood. It is the bee alone, not the fly, that can enjoy the fragrance, of the *Ketaki* flower. So, only a person, inspired by Siva, becomes devoted to the worship of the non-dualistic Siva. The cycle of rebirths disappears from one who rests in this worship, as huge snow itself in high summer.

Chapter V is called Anavopaya-prakasana.

Some persons independently acquire refinement. It has been stated in connexion with *Sakto-paya.* Others, however, require other means. The means are many.

Jiva is the *Sakti* of Siva Himself; it is present everywhere. Due to the flash of knowledge, *Jiva* is known y various names like *Prana, Buddhi* etc.

The material aspect of the *Cit-body* being suppressed, its real nature is felt, and it shines as the non-dual *Samvit.* In it, the *yogin* finds his own pure consciousness independently f *Prana* etc. as a person sees his reflection in a mirror as different from it.

The threefold lustre (*dhaman*) of the great *Saktimat,* viz., *mata* (knower), *mana (knowledge)* and *prameya* (object of knowledge), should be contemplated as one. These three represent the *Sakti* of fire, sun and moon.

These are known also as *Para, Parapara and Apara.* Each of these is threefold in accordance with creation, preservation and de-struction. Their fourth form is above the limitation of creation etc.

Thus, there are twelve forms.

The *yogin* should contemplate the world as merged in *Samvit* from which creation proceeds. Siva is Saktimat, and the entire world is His Saktii.

The great pervasion, in which there is no distinction of *mata, mana and meya, is Cidananda* which is free from material objects. *Jagadananda* arises when nothing excepting *Samvit* is perceived. One should mentally rest in it. The *yogin* having reached *Trisulabhumii* (located above *Brahmarandhra*), the meeting place of the three *Nadis* (*Ida, Pingala, Susumna*), should realise unity of the three *Saktis of Iccha, Jnana, Kriya.* He should gradually proceed through the suc-cessive steps of *bhrubindu nada, nadanta* and reach *Urdhva-kundalini.* There exist two *Bindus* of Siva, of the nature of will to create, which are beautiful by the essence of *Spandana.* There one's mind should rest as in the belly of a fish.

The will of the Supreme Lord to create is the *Kaulika Sakti.* Its agitation, rather the substratum of agitation, is the alphabet from *KA* to *HA.* The phenomenal world is the spreading out of that substra-

tum of agitation. Though the will of the Lord is inherent in the Lord, yet the separation of it is the world.

One should know the world as identical with *Cit.* One should give up desire, distress etc. and enjoy bliss in the self and resort to the flowering state of *Nada,* Thus, the *yogin* becomes one with the Supreme. *Samvit-spanda*' is possessed of the three *Saktis of Iccha, Jñana, Kriya.*

One, desiring to enter the Supreme Path with bodily means, gets joy before the touch of fullness. Then, due to a moment's contact with the spirit, one gets elevation. By the realisation of the separation of *Samvit* and the body, which remained mixed up like dust in water, the mind is turned inward and external functions are suspended; the mind is then asleep so long as *Samvit* is not felt. Bondage consists in looking upon the body etc., as *Atman,* salvation is the disappearance of that feeling. After that, the *yogin* enters into the five states, viz., *ananda, udbhava, kampa, nidra, ghurni,* and becomes *Cakresa,* i.e. he conquers the various *Cakras.*

From *Samvit* arises the world, into *Samvit* it merges. *Spanda,* called *Yogini-hrdaya,* is the *linga.* With Siva-Sakti, the *Bija-yoni* gives birth to *Somvit.*

Anahata Nada, being the cause of lettes, is called letter. Of the letters, the two main places of manifestation are *Srstibija* and *Samhara-bija.* A *yogin,* by practising the *Nada,* arising in *Srsti-bija,* etc., gradually becomes one with *Cit.* Due to the repeated remembering or uttering the letters from *Ka* to *Sa* with or without vowels *Samvit* arises.

Bhairava is so called due to the upholding or maintaining all; he pervades the whole world. By constant recitation of the word Bhairava, one becomes Siva.

The realisation of one's own nature is the real *Samvitti.* That is the supreme Existence.

One's own *Atman* is Siva.

Samvit is the same in blue or yelow colour, joy or sorrow; there is diversity only in the means.

The *Tantrasara* is an abridged version of the *Tantraloka* whose bulk and profundity naturally necessitated the composition of a compendium.

The *Tantravatadhanika* is a shorter epitome.

The *Paramartha-sara* deals with the essential principles of the *Trika* system, and is an adaptation of the *Adhara-karika* of Sesanaga Muni.

The *Malini-vjaya-vartika* is a commentary on some of the obscure verses of the *Malinivijaya-tantra,* also called Sripurva Sastra. The portion, discovered hitherto, reveals a trenchant criticism of some important standpoints of Nyaya philosophy.

The *Paratrimsika-vivriti* (or, *vivarana)* is a commentary on the *Paratrimsika* the text of which constitues the concluding portion of the *Rudrayamala-tantra,* and gives a resume of the whole of it.

The *Bodhi-pañcadasika* iis designed to enable the less intelligent of the author's pupils to have an idea of the essentials of monistic Saivism. It consists of 16 verses of which fifteen deal with the subject-matter, and the sixteenth explains the purpose of such a composition.

The *Isvara-pratyabhijña-vimarsini,* briefly called *Vimarsini or Laghu-vimarsini,* is a commentary on the *Isvara-pratyabhijñasutra* of Utpalacarya.

Of the other philosophical works of Abhinava, some are available in manuscripts while others are known only from references in other works.

Abhinava is credited with the authorship of sevral hymns which are more philosophical than devotional. These hymns, in lyrical forms, set forth the quintessence of the *Trika* philosophy, and serve as a medium of popularising the abstruse doctrines and dogmas of particular sects. The well-known hymns of this class, attributed to him, are:

Krama-stotra, Bhairava-stava, Paramartha-carca, Mahopadesa-vimsati, Anuttarastika, Paramarthcdvadasika, Dehastha-devata-cakra-stotra, Anubhava-nivedana,

a study of Abhinava's works enables us to trace the stages of his spritual attainment. He worked successively on the three system which are known, in Saiva philosophical literature, as the *Krama, Trika* (embracing *Pratyabhijna* as one branch), and *Kula*.

The kernel of Abhinava's philosophy is set forth in the following line: *siva-saktya-vinabhavan-nityaika mula-karanam* (*Tantraloka*, ix, 152). Siva is the Supreme principle. He is ever inseparably united with Sakti. Indeed, Siva is manifested through Sakti. Both are eternal.

KRAMA TANTRICISM[1]

No account of Tantra in Kashmir can be complete without an examination of *Krama* Tantricism. Advocating monistic Saivism, it is an offshoot of the Saiva philosophy of Kashmir. It is also called *Kramanaya, Mahartha-naya or Mahartha, Mahanaya, Mahaśara, Ati-naya, Devatanaya or Devinaya, Kalinaya.*

Originating in Kashmir, the *krama* system spread far and wide. There is evidence of its travel as far as Coladesa (modern Karnatak) in the south. That this system was not confined to the limits of Kashmir is proved by its association with some *Pitha-sthanas*, e.g. Oddiyana, Purna Pitha, etc.

The date and mode of origin of this system are shrouded in myth and mysticism. With Jayaratha (c. 13th cent., beginning) we stand on terra firma about the early history of *Krama* Tantricism. In his *Viveka* commentary (III, p.p. 192-93) on Abhinavagupta's *Tantraloka*, he gives an account of the early history of the system.

The *Krama* system is believed by some to date back to the last quarter of the 7th cent. or the beginning of the 8th. This system lasted till the 18th century with varying degress of popularity and authority. The period from the 9th century to the 12th saw the heyday of this system. Afte that the decline started, and the process of decadence was never arrested. jayaratha gives ample testimnory of the degeneration of the *Krama* system. The *Mahanaya-prakasa*, attributed by some to sivananda II, refers (8/180, 186, 187) to the growing ignorance of the system among its followers themselves. Sitikantha (1575-1625 A.D.), author of a *Mahanaya-prakasa*, refers

to the fast fading of the system and the loss of its grip over the people.

The original *Krama* literature can be divided into two broad classes, viz. revealed and non-revealed. To the former class belong some anonymous works and the *Krama Agamas*. The latter includes the non-Agamic works. The *krama Agamas* are *Pañcasatika or Devipañcasatika, Sardhasatika, Krama-rahasya, Krama-sadbhava, Kalika-krama, Krama-siddhi.* The non-Agamic works are *Krama-sutra, Siddhasutra, Mahanaya-paddhati, Kramadaya, Amavasya-trimsika, Rajika.*

We know of at least forty-five notable personalities, including females, who contributed to the *Krama* system of philosophy by writing works, composing hymns or imparting lessons on *Krama*. The prominent among them are mentioned below chronologically along with the titles of their works, if any.

Vatulanatha (c. 675-725)[1]	*Vatulanatha-sutra*
(Historical personality doubtful) Niskriyananda-natha (c. 725-775)	(Traditionally attributed) *Chumma-sampradaya*
Vasugupta (c. 800-850)	(*i*) *Siva-sutra* (*ii*) Spanda-karika (*iii*) Spandamrta (*iv*) Vasavi Tika (*v*) Siddhanta-candrika
(No work exclusively on *Krama*. But, in some of his works, particularly the first two, he appears to have incidentally contributed to the cause of the *Krama* system) Kallata (c. 825-875)	*Spanda-karika* (Authorship controversial) Proba bly identical with *Spanda-sutra*, mentioned by Bhaskara in his *siva-sutravartika*, 1.5 *Spanda-vrtti* (a comm. on the above *Karika*
No exclusive work on *Krama*. But, incidental contribution in the works attributed to him)	*Spanda-sarvasva* (probably title of the *Karika* and *vrtti* together) *Tattva-vicara* (probably) *Tattvartha-cintamani*

Pradyumna Bhatta (c. 850-900)	*Tattvagarbha-stotra*
Somananda (c. 875-925)	*Siva-drsti*
(No work exclusively on *Krama)*	
Utpala (c. 900-950) (No work on *Krama*. But, from Jayaratha it is learnt that Abhinva received his lessons on *Krama* from a set of teachers including Utpala) Siddha Natha, called	
Stotrakara (c. 900-950)	Supposed author of a
Bhaskara (c. 925-975) (Believed to have transmitted the doctrine of Siddha Natha to the next generation)	*Kramastuti*
Laksmanagupta (c. 925-975) (Probably identical with Laksmana Desika, author of *the Sarada-tilaka*)	Appears to have written on *Krama*, though no work exists
Bhatta Utpala (c. 925-975) (Different from Utpala Vaisnava. No work exclusively on *Krama*)	*Spanda-pradipika*, comm. on *spanda-karika*. In certain places, he appears to have been familiar with the *Krama* system. From the above work (Islampurkar's ed., pp. 48-50) it is clear that he has tried to interpret *Spanda and Yoga* concepts in the light of *Krama* philosophy. His *Krama* leaning is discernible in his reference (*Spanda-pradipika*, pp. 49-50) his own work, *Bhoga, moksapradipika*, now lost.
Bhutiraja I (c. 900-950) (Of four persns of this name, the one who is known to have been a teacher of Abhinavagupta	His contribution to *Krama* system is attested by two references; (i) *Tantrasara* of Abhinava (Shastri's ed., KSS, 1918, p. 30) (ii) *Mahartha-manjari* of

is intended here)	Mahesvarananda (TSS, ed., No. 66, 1919).
Abhinavagupta (950—1020)	*Kramastotra* (990-991) *Kramakeli*, comm.on the *Kramastotra* of Siddhanatha. In some other works also, particularly *Malini-vijayavartika, Paryanta-pañcasika, Paratrimsika-vivarana*, he deals with *Karma* philosophy.
Ksemaraja (975—1125)	In his *Uddyota* comm. on *Netra-tantra*, he refers to *Krama* as a distinct system.
Varadaraja (c. 1000—1050) Alias Krsnadasa	His *Siva-sutra-vartika* clearly indicates (Vide *vartikas on Sutras* I. 6, 7, 12, 17, 22; II. 5, 6; III. 16, 43).
Hrasvanatha (c. 1025—1075)	Head of a tradition that produced important texts like the *Cidgagana-Candrika* (sometimes attributed to Kalidasa) and *Mahanayaprakasa*.
Cakrabhanu (c. 1050—1100)	Highly reputed as a *Krama* teacher. Highly praised by eminent scholars and greatly admired by Sitikantha.
Cakrapani (c. 1050—1100/ 1075—1125)	To him is ascribed, though not with absolute certainty, the *Bhavopahara* which is a *Rramastotra*.
Bhojaraja (c. 1050—1100)	Perhaps wrote the *Kramakamala*.
Somaputra (c. 1100—1150)	The author of the *Cidgaganacandrika* expresses indebtedness to him for revealing the *Krama* secrets.
Ramyadeva (c. 1100—1150)	Author of *Vivarana* comm. on the afore by said *Bhavopahara*. He states that he wrote six other works. Of these, the *Akrama- kallolakarika* appears to have been an independent work on the *Kram a* system.

Srivatsa (c. 1125—75) (introduces himself as Kalidasa) *Cidgagana-candrika,* comm. on *Kramastotra* of Siddhanatha.

Sivananda II (c. 1125—1175) Of the six works, attributed to him by his grand-pupil, Mahesvaranan-da, the *Kramavasana,* as the very title suggests, is on the *Krama* sys -tem. According to some, sivana-nda wrote also a *Mahanaya-prak-asa* which is to be distin guished from its namesake by sitikantha.

Mahaprakasa (c. 1150—1200) Esteemed teacher of Mahesva-rananda. Author of several stotras mentioned in the *Parimala* comm. on Mahesvarananda's *Mahartha-mañjari.*

Jayaratha (c. 1150—1200) His *Viveka* comm. on the first, fourth, thirteenth and twenty-ninth *Ahnikas of Tantraloka* sheds considerable light on the history of *Krama* system.

Mahesvarananda (C. 1175—1225) *Mahartha-mañjari* with its commen tary, *Parimala.* From the penultimate verse of the *Parimala,* he appears to have written a work called *Krama.* Be sides the two aforesaid works, he is known to have written nine other works.

Sivopadhyaya (c. 1725—1775) Last noteworthy writer in the his tory of the *Krama* system. In his *Vivrti* on the *Vijñanabhairava,* he occasion ally passes remarks on the intricacies of the *Krama* system.

The main features of the *Krama* system are as follows:

A. It is sakti-oriented

It reflects the emergence of the Sakta tendencies in the monistic Saivism of Kashmir. This resulted in the division of the system into two-schools:

(i) one emphasising the supremacy of the Siva as pect;

(ii) the other laying stress on the Sakti aspect of the supreme Consciousness.

B. It leans towards monistic-dualistic character of Reality It is called *Bhedabhedopaya* as it inculcates the idea of dual-ism or diversity within the framework of monism or unity. It seeks to discover unity in the phenomenal duality (*bhede abheda*). while the *Pratyabhijna and Kula* systems are con-cerned wiith Reality as unity or the transcendent aspect of Reality, *Krama* is concerned wiith the immanent Reality; according to it, immanence is an essential expression of transcendence.

C. Spritual uplift and salvation as synthesis of *bhoga* and *moksa*

While the *Kula* system teaches *Sambhavapaya, Krama* advoctes *Saktopaya, Kula and Pratyabhijña* do not coun-tenance the idea of progression; they believe in instanteneous and immediate self-reveltion. The essential feature of the *Krama* system is spiritual progression i.e. the progressive refinement of the *Vikalpas.* So, it equally stresses each step towards self-realisation.

D. Positive epistemic bias

While the *Pratyabhijña and Spanda* schools are more meta-physical, the *Krama* is more mystical. Both *Kula and Krama* systems have esoteric and mystical look. But, the latter emphasises the cognitive and the epistemic aspect. This, indeed, is the fundamental value of the *Krama* as a system of philosophy.

E. Linguistic peculiarity

It prefers the Prakrit languages to Sanskrit as the medium of expression. There is convincing proof that the works like the *Kramasutra, the Mahanaya-praksa, Mahartho-mañjori, Prakrtatrimsika-vivarana,* etc., were written in some forms of Prakrta or local vernaculars.[1]

Krama, as a Tantric system, depends on intuition, and discourages dialectic. It does not merely argue, but experiments. It seeks fulfilment in the harmonious blending of intuition with practical realisation.

Two phases of *Krama* Tantricism can be discerned. In the earlier phase, there was a penchant for philosophical and intuitional issues. Of the four divisions of the contents of Tantra, *Carya and Kriya* were subordinated to *jñana and Yoga*. In the later phase, however, the ritualistic aspect came to the forefront.

Experience is the pivot roiund which the *Krama* system revolves. The realisation of the oneness of the individual soul with the universal soul is the aim of this system of philosophy.

The *Krama* system was divided into two sub-schools, viz. (i) *Sahasa* represented by the *Vatulanatha-sutra* and (ii) *Chumma* represented by the work, entitled *Chumma-Sampradaya*.

The main theme of the *Sahasa* school is that a devotee's real nature is realised by firmly clinging to the pre—eminent *Sahasa (maha-sahasa-vrtya svarupalabhah/Vatulandtha-sutra* 1). *Sahasa* means a sudden unexpected event. According to this schools, the highest realisation or self-revelation takes place all on a sudden through divine grace; for this no previous preparaton is necessary.

The exact meaning of *Chumma* is not known. It occurs in the *Tantraloka* (4/268, 29/37). Ksemaraja, in his commentary on the *Svacchanda-tantra* (15/1), says that *Chummaka* stands for the system to which one adheres. The chief object of the theory of *Chumma,* which appears to be a synonym of *Sarma* (Vide Ksemaraja's comm on the *Svacchandatantra* ; VI, p. 125) is to presserve the esoteric nature of the system adhered to. In the ultimate analysis, the *Sahasa and Chumma* appear to have no basic difference.

The existence, at one time, of another sub-school of *Krama* is referred to in the *Tantraloka* (Ahnika 29). This unnamed school is a product of the combination of two theses, one formulated in the *Devyayamala* and the other in the *Madhavakula*. A feature of *sadhana,* accordiing to this school, is the worship of one's line of preceptors along with *pithas, Ksetras,* etc. The *Pithas* have been assigned to the different parts of the body. This system requres the aspirant to reflect upon and, therefore, visualike the *Pithas* and the respective presiding deities as essentially identical with the self.

PHILOSOPHY OF KASHMIR SAIVISM

Here we shall give an account of the philosophy of Kashmir Saivism in a nutshell.

Like other branches of the orthodox Indian philosophy, it recognises the changeless Atman as the experiencing principle. It is called *Caitanya* or *Cit*. It is Paramasiva underlying everything. He is both immanent and transcendental.

The universe is a manifestation of Paramasiva. This aspect of Him in called Sakti. It has many aspects of which the following are fundamental:

(i) Power of self-revelation—by it Siva shines.

(ii) Power of realising absolute bliss and joy (*Ananda-sakti*)—satisfied in itself.

(iii) Power of feeling oneself as Supreme and of absolutely irresistible will (*Iccha-sakti*).

(iv) Power of bringing all objects in conscious relations with oneself and with one another (*Jñana-sakti*).

(v) Power of assuming any form (*Kriya-sakti*).

With these powers Paramasiva manifests Himself or his Sakti as the universe. The manifestation of Sakti is called *Udaya, Unmesa, Abhasana Srsti*. This is followed by *Pralaya*. A complete cycle of *Srsti* and *Pralaya* is called Kalpa.

The things and beings, constituting the universe, are called *Tattvas*. Besides the *Tattvas* recognised in Samkhya, this system

recognises a few others. According to Smkhya, Purusa and Prakrti are the final realities, but they are derivatives in Kashmir Saivism.

The total number of *Tattvas* in this system is 36.

The process of manifestation of the universe is this. It is the experiencing out of Parama Siva. It is similar to the psychical process in our daily lives of thinkiing and experiencing. The process is called *Abhasana*. It is *vivarta* or the illusory appearance of the Supreme—reality, according to the exponents of *Vivarta*. The teachers of the *Abhasa* process hold that the appearances are real in the sense that they are aspects of the ultimately Real Parama Siva.

In the matter of universal experience, there are five principles of the universal subject-object. First, there is *Siva-tattva*. In this aspect, the *cit* aspect of Sakti in most manifest.

Next comes *Sakti-tattva*. While *Siva-tattva* is the very first vibration of Parama Siva, *Sakti-tattva* checks, controls and regulates the movement of life, and acts as the principle of restraint.

From the *Siva-Sakti* state arises the *Sadakhya-tattva*, i.e., the experience 'I am'I am this. It is the beginning of activity. It is the state in which, for the first time, there is the notice of being. In it, the *Icchasakti* of the Divine is the dominant feature.

Next is the *Aisvara-tattva* in which the experience assumes a form like 'This am I'. It is so called as, in it is realised the Lordliness and the Glory of the Divine Being.

Finally, there is the *Sadvidya* stage. In it, the experience 'I am this' is clearly felt as I identified with this. In it the true relation of things is realised.

This philosophy states the limit of individual experience, the limitation being caused by *Maya* and her sixfold progency, the six *Kancukas* covering the reality.

The two principles of the limited individual subject-object are the Purusa and Prakrti. Purusa is put into sleep by Maya by means of the limitation of *Kala, Niyati, Ragà, Vidya* and *Kala*. The all-experiencer, while remaining the same, produces a number of Purusas who realise themselves as differentiated and separated

from one another.

Each of the numerous Purusas becomes an *Anu*.

While the Purusa, who is sleeping as it were, experiences a vague and indefinite something, simultaneously with him Prakrti comes into manifestation.

Purusa and Prakrti are only the limited representation of the factors on the two-sides experience of the *Suddha Vidya* state. For each Purusa, there is one Prakrti. In his experience of Prakrti, the Purusa has no specific feeling: there is no movement of thought or activity.

Prakrti is in a state in which affective features are held in a state of equipose; the three qualities of *Sattva, Rajas* and *Tamas* are in a state of equipose.

The three principles of mental operation are *Buddhi Ahamkara* and *Manas*. *Manas* desires ; it singles out a particular group of sensations from a whole crowd. *Ahamkara* gathers, and stores up the memory of personal experiences, identifies and assimilates the experiences of the present. *Buddhi* is that which enables one to picture the mental image of objects as of a cow. It is the impersonal or superpersonal state of consciousness or experience in a limited individual.

In dealing with the means and general principles of sensible experience, this philosophy mentions five senses, five powers of action, and five general objects of sense-perception.

The five *bhutas* are recognised as principles of materiality.

Siva is the Saviour and *guru*, assuming this form out of his love for mankind.

Pasu (literally animal) or the infinite host of souls belongs to Siva. The soul, distinct from the body is not created by Him; it is eternal. Individual souls are of three classes according as they are subject to three, two or one of the impurities.

The web of bonds (*pasajala*), that ties the soul, is divided into *avidya, karma* and *maya*.

Maya is the material cause of the world, unconscious in nature, the seed of the universe.

According to the *Saiva Siddhanta,* the universe consists of thirty-six *tattvas* including those of Samkhya.

The stages of evolution are as follows :

At first, *Maya* evolves into the subtle principles and then into the gross. The first principle evolved from Maya is *Kala.* It removes the impurities obstructing the manifestation of consciousness, and helps its manifestation according to *karma.* By *Vidya* the should acquires the experience of pleasure and pain.

Mulaprakrti of Samkhya is itself a product according to the *Siddhanta.* Prakrti is the material of which the worlds, to be experienced by Purusa, are made. From Prakrti evolve *gunas* which lead to the evolution of *buddhi.* The remaining process of evolution is like that of Samkhya.

The world is not illusory. The world has a serious moral purpose. God is always engaged in preserving the souls from the bondage of matter.

The grace of God is the path of freedom.

This school recognises *jivanmukti.* Though possessing body, the *jivanmukta* is one with the Supreme in feeling and faculty. He continues his body until his past *karma* is exhausted, and the deeds of the intervening period are consumed by the grace of God.

The main ideas, contained in the principal works, are briefly stated below; the details may be studied in the accounts of respective works.

According to the *Kamakala-vilasa, Adya Sakti* is the seed of all that moves and is immobile. *Parasakti* is at once the seed and sprout as the manifested union of Siva and Sakti. She is very subtle, and is manifested through the union of the first letter of the alphabet, i.e. *A* and the *Vimarsa* letter or *Ha.* Parasiva is reflected in the *Vimarsa* mirror of the mass of the rays of the sun. The *Nadabindu* appears on the *Citta* wall illuminated by the reflected rays.

Two *Bindus,* white and red, are Siva and Sakti-who, in their mutual enjoyment, expand and contract alternately. They are the root of the creation of the word (*Vak*) and meaning (*artha*) which sometimes unite and sometimes separate from each other.

One, who knows the *Vidya* of *Kamakala,* dealing with the *Cakras* of Devi, becomes liberated and identified with Mahatripurasundari.

From the red *Bindu,* about the create, arose sound which is *Nada-brahman* sprout. From sound arose the five gross elements (*bhutas*) and letters of the alphabet. The white *Bindu* is also the source of these. The universe, from the minutes part to Brahman, consists of these five *Vikrtis.*

The centre of *Cakra* is *Para.* At the time of evolution, it is transformed, and manifests itself as a triangle which is the source of the three *Saktis, Pasyanti* and others.

The *Mrgendra-tantra* states that Siva is the doer of all and free from imperfections due to defilements. His functions are fivefold: evolution, sustenation, involution, potential preservation and assimilation. Siva as isana, Tatpurusa, Aghora, Vamadeva and Sadyojata, performs different functions.

The fetters (*pasa*), which tie human beings, are fourfold. They stand in the way of true knowledge and cause defilement.

The *Rudrayamala* lays down seven modes of *bhakti,* which are stated to cause liberation to one while alive.

It states that Siva is both *Nirguna* and *Saguna,* the former being distinct from Prakrti while the latter is associated with Prakrti.

In it, the order of creation has been given. *Saguna* Paramesvara is stated as the first principle. Sakti is the creater of the worlds.

As stated, in connection with *Krama* Tantricism, the main feature that distinguishes it from the *Pratyabhijna* system is its Sakti-oriented monistic Saivism. Another distinguishing characteristic of the *Krama* school is its belief in spiritual progression, the gradual realisation of the Supreme Reality.

FOOTNOTE

1. These are in the forms of *Karikas,* and are purported to explain what has been said, what is unsaid or said in a difficult manner.
2. Ksemaraja gives its etymological meaning as *atati sattvadivritty-avalambanena yonth samcarati;* it goes from one birth to another by resorting to the qualities of *Sattva,* etc. *Atman* is stated as *Anu.*
3. One of the eleven Rudras is so called. In this work, it is the name of Siva Himself in His *Sattvika* form. The significance of the name is obscure. *Ahi* means serpent, and *budhna* bottom. Ih later Vedic texts, Ahi Budhnya is allegorically connected with Agni Garhapatya or Domestic Fire (*Vedic Mythology* by Macdonell, p. 73). It should be noted that the hymn in the *Vajasaneyi Samhita* (V.33) which mention *Ahirbudhnya* (Garha-patya Agni-comm.) contains the name of Visnu for several times.
4. Chap. 52. 2—88 deal with linguistic occultism of such *mantras* on *Om namo vasudevaya.*
5. See O, Schrader, *Intro, to Pañcaratra and Ahirbudhnya-Samhita,* pp. 42-43.
6. Analysed by F.O.Schrader in Das Sastitantra in *ZDMG,* 1914.
7. The departure from the conventional six systems of orthodox philosophy is marked.
8. Discussed by Schrader in *ZDMG, op, cit.*
9. See M. Kaul's intro to *Malinivijayottara Tantra,* p. xxi for details.
10. See M.S. Kaul's intro. to the *Netratantra.*
11. Deccan college MS. No. 667(i) of 1895-1902; *BORI Cat of MSS,* Vol. XVI on Tantra, p. 247. THe *Rudrayamala* was said to be a huge work in a lac and a quarter *slokas.*
12. The work is so called as it eulogises, and initiates into the secret worship of Aghora, the right mouth of Svacchanda Bhairava.
13. Keynote of Kashmir Saivism.
14. For details, see K.C. Pandey, *Abhinavagupta.*
15. It appears that two different persons had the same name.

16. For details, see N. Rastogi, *The Krama Tantricism of Kashmiir.*

    Our account is mainly based on this work.
17. The life-span of 50 years of those, whose dates are unknown, is merely a rough conjecture made by N. Rastogi.
18. It is interesting to note that the Buddha directed is followers to propagate his teachings in local dialects.

Chapter-2

Sex-Relation and Spiritual Realisation

Chapter-2

In all religions, particularly in the Vedantic systems of Hinduism, sex-relation has always been regarded as opposed to spiritual progress. Vedanta says that *kama* or lust is the greatest *ripu* or hurdle in the path of spiritual progress and that the first duty of one desiring to enter into the field of true religion is to destroy this *káma.*[1]

In Tantra, on the other hand, sex-relation has been prescribed as a mean for spiritual progress. *Maithuna* or sex-relation is one of the five *ma-káras** declared by Tantra to be most helpful in the path of *sadhana* or endeavour for spiritual realisation. It is thus said that a *Sadhaka* or spiritual aspirant should take some woman as an associate for his spiritual practices. The woman should be beautiful, should have a clear idea of sex-sentiment and should necessarily be previously enjoyed by others. It is better if the women is herself a *sudhika* or spiritual aspirant. [2] Hired women also may be taken as associates. Women chosen or hired should preferably belong to any of the nine groups: Nati (dancing girl), Kapalini (daughter of a Brahmana-mother and fisherman-father), Vesya (harlot), Rajaki (washer-woman), Brahmani (Bráhmana-woman), and the daughters of a Napita (hair-cutter), Sudra, Gopala (cowherd) and Malakara (florist).[3] One's own wife or the wife of some other person may be chosen for this purpose. Practice with one's own wife is, however, looked upon as free from all blemishes.[4] In some Tantras, sons, wives, sisters, female disciples or even daughters are also prescribed.[5] But in general practice, such relatives are not chosen.

The practices with women are to be performed at night in some secret place, preferably in a cemetery.[6] Women in manstruation are said to be highly useful for such practices.[7] In *cakra-sadhana* or group-practice, women belonging to the aforesaid nine groups are

* The five *ma-karas* are: *madya* (wine), *mansa* (meat), *matsya* (fish), *mudra* (cooked rice and vegetable) and *maithuna* (sex-relation). These are called *ma-karas,* since the words denoting the corresponding objects have *ma-kara* or the sound 'm' as the initial.

taken as associates. Women from the low castes are also hired for this purpose. In this *sadhana*, this *sadhakas* assemble at some secret place—preferably in a cemetery — at some dark night, consume wine and meat and practice in a group with women belonging to the said classes.[8]

The practices prescribed to be performed with women appear to be very nasty. To speak summarily, a *sadaka* is advised to worship his female associate and pay offerings of flower, vermilion etc. to her private parts. He is advised also to embrace the woman and kiss and touch all her private parts. And while touching and kissing every part of limb of the, woman, the *sadhaka* is directed to mutter *mantras* or holy words in prescribed number. Still closer physical contacts between the *sadhaka* and the female associate are also prescribed.[9] Some Tantras say that if the woman counterpart hankers much for sexual enjoyment, the *sadhaka* should satisfy her accordingly. He is, however advised to perform these acts as offerings to the Divine Mother.[10]

All these practices seem to be nothing but an unriddled play of the sentiment of lust. But Tantra warns that these practices should never be performed with a feeling of lust or attachment. If a person performs these practices with a feeling of lust or attachment, he will have to suffer in hell.[11] It is said that women are the manifestations of the Divine Mother, and, as such, they are to be respected and worshipped as different forms of the Mother. A *sadhaka* is advised to pay homage and obeisance to any woman he comes across, and to embrace and kiss her mentally. Again, he is asked not to manhandle or speak ill of or use any harsh word against any woman. He should always worship beautiful women and should always mix with them with respect.Tantra says that women are goddesses; they are to be worshipped, and not to be enjoyed.[12]

There are passages in the *Tantras* which say that though the practices prescribed above appear to be related to sex, they are actually not so. It is held that the terms relating to sex are to be taken not in their popular senses, but in their technical sense. In their technical senses, the said terms which seem to be related to sex-behaviours are actually not so; on the contrary, they speak of some stages or behaviours of the self in its spiritual pursuit. [13] All

the terms denoting sex-behaviours and the private parts of our body are explained in these *Tantras* in a different way to suit them to some spiritual behaviour. Even the terms '*vesya*', '*nati*' etc., which popularly denote some women of unchaste nature or of some low casts have been explained in these *Tantras* in a technical way to mean powers or stages of female spiritual aspirants of different gradations.[14]

In pursuance of this technical or inner interpretation, it is said that *maithuna* in Tantra does not mean union or relation with the members of the opposite sex. The *Agamasara* says that *maithuna* means the union of the *kundalini-power** lying at the base of the spinal cord with Siva lying at the top of the same cord. According to the *Kularnava-Tantra*, *maithuna* means the union between Sakti and Siva. The *Meru-Tantra,* holds that *maithuna* is the union of the *jiva* or the self in the form of *prana* or the vital air with Sakti or Power in the form of the nerve *susumna*. In the view of the *Kularnava-Tantra* and the *Meru-Tantra* what is called *maithuna* in nothing but the enjoyment of the awakened kundalini.[15]

Now, many scholars accept the direct meanings of the prescripts of sex-practices found in Tantra. *Sadhakas* are also there who practice accordingly. There are, again, scholars who accept not the direct meanings of the said prescripts but their technical ones i.e., according to this second group of thinkers, practices with women are not the desired meanings of Tantra.[16] But this view cannot be supported, as it will be clear from the following discussion that both the direct and the technical meanings will have to be accepted for two grades of *sadhaks* — the direct meaning for a *sadhaka* of low grade, the technical one for a *sadhaka* of high grade.

One of the important aspects of the path of Indian spiritual pursuit is that it considers everything from two points of view — *vyavaharika* i.e. popular or outer and *paramarthika* i.e. real or inner. Thus, all the performances like offering of incense, flowers and leaves

* *Kundalini* or self-power exists in slumber, as it were, like a snake in a coiled form at the bottom of the spinal cord. A *sadhaka* is required to awaken this *kundalini* and raise it to the top of the cord through the nerve *susumna* running within that cord.

to the deities, worship of images, animal-sacrifice, oblations to the fire, sacrifices to the gods and the like prescribed in the scriptures are to be taken in both these meanings — popular and inner. According to the popular or outer meaning, the external rites are to be performed properly, while according to the inner meaning, it is the only the inner or mental practices that are to be counted and not the external performances.[17] In the Vaisnavism of Sri Caitanya, we find two kinds of devotion, namely, *vaidhi* and *raganuga*. Of them, the former is the pursuance of scriptural injunctions and is, therefore, mainly concerned with external rites, while the latter is the pursuance of natural attraction towards the Lord and is, therefore, mainly concerned with internal practices. Of these two kinds of practices, the outer or popular one is meant for the *sadhakas* of low grade, while the inner or real one is meant for those of high grade. [18] These two kinds of practices are, however, not co-exclusive of, but complementary to, each other, and, hence, both the outer and inner meanings of the prescripts are to be accepted. The external rites and practices are to be performed by a *sadhaka* of low grade; without performing them, he cannot hope to rise to the higher spiritual level. A person who has reached the higher level of spirituality, however, need not perform the external rites; he is then to direct his attention towards the inner meaning of the prescripts concerned. Thus, both the meaning of the said prescripts being necessary, we cannot surrender the external meaning for the internal one. In a like manner, in the case of *maithuna* also, we are to accept both the meanings of the prescripts. If we give up the popular or outer meaning in this case, we shall have to follow the same principle in all matters, and in that case all the external performances of religion will have to be abandoned, which is not at all acceptable. Hence, we must accept the primary meaning as well as the inner meaning of *maithuna* and hold that Tantra really prescribes sex-practices for a spiritual uplift.

But the problem is that external performances like worship of image, sacrifice, offering of flowers and leaves etc. are not contradictory to the spiritual pursuit, and hence may be regarded as necessary for rising to a higher level of spirituality. But sex-relation is accepted by all as quite contradictory to spiritual progress. How, then, can it be regarded as step towards a higher spiritual life? In

reply, it is said that for spiritual pursuit, the scriptures prescribe two *margas* or paths — *pravrtti-murga* or the path of enjoyment *nivrtti-marga* or the path of detachment.[19] The *nivrtti-marga* is a revolution against normal human feelings or tendencies. It teaches a *sadhaka* to abandon everything that is not subservient to the *summum bonum* of life. Accordingly, a *sadhaka* is required to fight against the lower human tendencies like lust, greed, etc and to give up all enjoyable things related to them.[20] This is the path taught principally by the *Upanisads,* the Vedantic schools and the system of Yoga. The *pravrtti-marga,* on the other hand, says that a man need not fight against the normal human tendencies, but should pursue them in such a way that at the end these feelings are divinised.[21] A follower of the *nivrtti-marga* is to abandon all the aspects of life and the world that are opposed to the nature of the self or Brahman and to realise ultimately that all these aspects are but appearances of Brahman which exists everywhere. The aim of a follower of the *pravrtti-magra* is also to realise the world as a form of Brahman, but he tries to realise this Brahmahood of the enjoyable things from the very beginning. He is allowed to enjoy all the enjoyable things, but, while enjoying them, he is advised to discriminate between what is subservient to Brahma-knowledge and what is not. It is a method of taming the mind bit by bit by granting what it wants and at the same time giving it a scope to understand the futility of the sensual enjoyments, so that it gradually develops a tendency to give up sensual pleasures and to enjoy the divine element in the world.[22] Manu, therefore, says that eating of meat, drinking of wine and enjoyment of sex are natural to all beings, and are, therefore, not blemishes, though detachment from them beings forth great fruits. [23]

Now, Tantra follows the *pravrtti-marga* or the path of attachment. Accordingly, it does not teach the *sadhakas* to against the common human tendencies; on the contrary, it advises them to enjoy worldly objects with the feeling that all these objects originate from the Divine Mother and are invested with her bliss. The implication is that men are attracted to the worldly objects because these are endowed with pleasure. And as the Divines Mother is the only source of all pleasures, the Mother is to be sought in and through the worldly objects giving as sensual pleasure. Accordingly, it is

through the five *makaras* from which men derive the greatest worldly pleasure, that we shall have to search for the divine bliss. Tantra says: 'We are to rise through those things which bring our downfall'.[24]

This does not, however, mean that Tantra advises us to enjoy things just as all the common human beings do. Tantra teaches us not to enjoy things as such but to enjoy the 'divine elements' in them. It is said that the enjoyment of things becomes blemishable only when our desire is evil, otherwise it is not so.[25] Now, from a psychological analysis, the Tankrikas have arrived at the conclusion that the divine elements of the enjoyable things can be experienced only when the mind-body is not disturbed by the feeling of sensual pleasure and when, even through the physical contact with these objects, the mind enjoys pure bliss and rises to a higher plane of existence. It is a path were *bhoga* or worldly enjoyment re-appears a divine bliss. The *Kularnava-Tantra* says that this path teaches us how *bhoga* can be transformed into *yoga* or divine realisation.[26] That is why Tantra prescribes the five *makaras* for a *vira-sadhaka* or brave endeavourer only who has obtained proper self-control, and not for a *pasu-sadhaka* or beast-endeavourer who has not learnt self-control in full.[27] According to some *Tantras*, the *ma-karas* are meant for the *divya-sadhaka* or divine endeavourer also who has reached the highest plane of spiritual pursuit. One whose mind-body is disturbed by its contact with the objects of enjoyment is unfit for this *sadhana*. A person who indulges in this sadhana for the gratification of his desires and whose mind-body is disturbed at the time of practising this *sadhana* is said to be a great sinner destined to suffer in hell.[28] In some *Tantras*, however, as referred to above, sexual enjoyment is also prescribed. In our view, these prescripts may be regarded either as distortions of the Tantric philosophy or as concessions to those who are still at the state of a *pasu* but are trying to rise to the level of *vira*. It is also to be noted that the said prescripts containing concessions to sexual enjoyment are generally connected with 'cinacaras' or 'the practices of Cina', as distinct from the practices of Tantra in general.[29] And, practically, a *sadhaka* who really hankers after self-realisation never takes recourse to these practices.

It is, of course, extremely difficult to pursue this path of *yoga* through *bhoga*. The *Gandharva-Tantra* says that this path is to be followed only by that person who has fully controlled his sense-organs, who is not sensually disturbed by the contact with the objects of enjoyment, and who is always absorved in the thought of Brahman.[30] The *Kularnava-Tantra* says that this path is extremely risky just like moving on the edge of a sword, or embracing the neck of a lion, or catching hold of a snake.[31] For there is every possibility of downfall in this path, though it can give fruit instantly, if pursued with proper self-control.

Here we are confronted with a problem thus: spiritual practices are meant for self-control, and if that self-control has already been attained by a *sadhaka*, what is the need of these practices?

To this, our reply is that, though the *sadhaka* may think to have attained self-control, his self-control, might not be complete or proper, and there might be possibility of downfall in future. And through the said practices, he finds a scope to test his power of self-control and to stabilise it on a firm footing, so that he is never allured by sense-enjoyment in future. But it does not end here. The end of spiritual pursuit is not self-control but the attainment of the highest spiritual bliss in the state of samadhi or trance, self-control being merely a pre-condition for the attainment of this bliss. After the attainment of self-control, a *sadhaka* is required to direct his self-power towards 'active' realisation of divine bliss. To be more accurate, he is to raise his *kundalini* to the higher and higher planes and to divinise the whole world i.e. to realise divine bliss in all the enjoyable objects of the world. The practices of *makra* are highly useful for these purposes. And the practice of *maithuna* or sex-relation, in particular, is regarded as the highest means for both these purposes i.e., for raising the *kundalini* to the higher planes and for the divinisation of the world.[32]

But the question is: is it possible for any person to come in close contact with the members of the opposite sex and at the same time remain free from sex-feeling?

Our reply is that it is possible. In the lives of great saints, we find some acts which outwardly seem to be the expressions of lust,

but, in reality, they are the marks of the purest divine love which ordinary people cannot even think of. In the path of spiritual progress, the *sadhaka* or spiritual aspirant reaches a stage in which the whole world is divinished i.e. all things of the world are revealed as the manifestations of the Lord. Whatever is beautiful or lovable is realised by him as the expression of divine beauty or love, as a result of which the same divine bliss is enjoyed by him in all those objects. And the pleasure accruing from sex-enjoyment becomes too insignificant when this divine bliss is enjoyed. [33] To a saint who has reached this state, factors like natural beauty, members of the opposite sex etc., which in normal life arouse the feeling of lust, turn to the arousing divine love.

It may be pointed out that this divine sentiment is present in every person and is realised by every person. However beautiful a girl may be, the father's love for her is never dominated by the feeling of lust, because pure or divine feeling is prominent in it. The same is the case with a mother's love for her son. Again, a person deeply shocked by the demise of some dear one is moved by the sight of some person related to the departed one. At such a moment, the feeling of lust totally subsides; what remains is the feeling of divine love. Such facts are experienced in the normal life by every person. A saint by the incessant practice of self-control simply expands this ingrained sentiment; he has got nothing foreign to human psychology. If a father can love his daughter with a pure and divine feeling, why could he not love other girls with the same feeling? Of course, this is very difficult for one who does never try to restrain the lower tendencies of the mind, but is certainly possible for one who has practiced proper self-control.

It may be said that even though such divine feelings may arise in some divine moments, it is not possible for these feelings to continue for a long time. In reply, we are to say that for those who are in a low level of spirituality, such feelings may be temporary, but for persons whose spiritual progress has reached a particular height, such feelings become automatic or mechanical. To clarify the position more, when a *sadhaka* makes progress in his spiritual practices, the *kundalini-sakti* or self-power at the centre of *muladhara* lying below the spinal cord gets up slowly from its slumber, and

rises upwards through the nerve called *susumna*. The more the *kundalini-sakti* goes upwards, the more divine feelings creep in and the lower sensual feelings disappear. When this *kundalini-sakti* reaches the centre called manipura lying parallel to the navel, the spiritual aspirant always remains absorved in the sea divine bliss. The enjoyment of the divine bliss by the spiritual aspirant of this stage is so mechanical that no feeling of lust can have entry into his mind. This is not merely a theory, but is practically true. Human history informs us of saints who have reached such a stage. Ramananda Raya, a close devotee of Sri Caitanya, used to bathe and dress some *devadasis* — women at the service of deities — in his own hands and mix with them in the closest possible way, but yet he was not at all moved by lust. This is clear from the fact that Sri Caitanya, a teacher and follower of rigorous self-control, has paid his highest tributes to him as a man from whom lust was completely rooted out.[34] In the life of Sri Ramakrishna also we find similar events. One day, by the order of his-lady-preceptor Bhairavi Brahmani, he had to sit on the lap of a naked and full-grown girl. But even in this condition, he did not show any mark of sex-feeling; on the contrary, he behaved like a child.[35] There are also examples of numerous Tantrikas who were not at all moved by sex-feelings even in the closest contact with the members of the opposite sex. Mr. Pramod Kumar Chattopadhyay in his work *Tantrabhilarsir Sadhusanga* gives the description of some Tantrikas of this kind. He describes how a male aspirant and a female aspirant embraced each other in a naked position and were absorved in *samadhi*. [36] Numerous Vaisnava-saints have also been found who, in the closest contact with women remained unmoved by sex-feelings. And, we are sure, any person who has made some progress in his spiritual journey must have realised this truth. It can, therefore, be confidently asserted that it is quite possible for sainis reaching the peak of *sadhana* or spiritual endeavour to remain free from sex-feelings, even in the closest contact with the members of the opposite sex, because, in that state, divine sentiment is so constant and mechanical that no worldly feeling can raise its head.

REFERENCES

1. vide jahi satrum mahavsho kamarupam durasadam —*BG*, 3, 43.
2. diksitam yauvanaviram—*Gupta-sadhana-Tantra*, 4.3; cf. *Nila-Tantra*, 13.28 : *Yoni-Tantra* Chs 3 and 4; *Kumari-Tantra*, Chs 5 and 8 and *Gupta sadhana-Tantra* Chs 4 and 5.
3. nati kapalini vesva rajaki rapitangara, brahmani sudra-kanya catatha gopala-kanyaka. maakaraysa kanya ca nava kanyah prakirtita — *Yoni-Tantra*, Ch, 2: dhanad va hinaja tatha — *Niruttara-Tantra*, 6.9; cf. *Gupta-sadhana-Tantra*, 1.11-12; and *Kumara-Tantra*, 5.21-2.
4. sva-striyam anya-striyam vapi pujavet sarva-parvasu — *Mundamala-Tantra*, 5.9; sva-kanam para-kantam va — *Yoni-Tantra*, Ch. 1; svayonim para-yonism va — *ibid*, Ch. 6, svakiya keva a jneya sarvadosa-vivarjita — *Mahanirvana-Tantra*, 6.14.
5. abhave kanya-yonim vadhu-yonim tathaiva ca. bhagini-yonim asritya sisyani-yonim-asrayet — *Yoni-Tantra*, Ch. 6.
6. vide *Kumarl-Tantra*, 9. 15.
7. *vide ibid* 5.14 and *Annada-kalpataru-Tantra*, 16.8.
8. yatheccham tattvam adaya samsthapya purato vrati — *Mahanirvana-Tantra*, 8.162; *vide Kularnava-Tantra* Chs. 6 and 11, *Niruttara-Tantra*, Chs. 5, 6 and 10 and P.K. Chattopadhyay, *Tantrabhilasir Sadhusanga*, vol. I, pp. 237-8.
9. *vide Nila-Tantra*, 13. 34-5; *Yoni-Tantra*, Ch. I; *Niruttara-Tantra*, Ch. 11 and *Kali-Tantra*, Ch. 4.
10. *vide Yoni-Tantra*, Chs. 2, 3 and 5 and *Gupta-sadhana-Tantra*, Ch. 4.
11. kamuko na striyam gacchet — *Kularnava-Tantra*, 8.110; yathavidhi niseveta trsnaya cet sa pataki — *ibid*, 10.6; sanga-hinaih sada karyam sangena narakam vrajet — *Niruttara-Tantra*, 9.22.
12. striyo devah striyah pranah striya eva vibhusanam. stri-sangina sada bhavyam — *Nila-Tantra*. 11.122; stri-melanam sada karyam — *Kumari-Tantra* 8.12; pranamya manasa devim cumbanam manasa smaret. sundarim nagarim drstva — *Niruttara-Tantra*, 11.29; ya kacid angana loke sa matr-kula-sambhava—*Kularnava-Tantra*, 11.64; napriyam nanrtam bruyat kasyapi kula-yoginah-

ibid, 11.62.

13. *vide Niruttara-Tantra*, 14. 78-85 and *Yoni-Tantra*.
14. *vide Niruttara-Tantra*, 14. 78-85.
15. kundalini-saktih dehinam dehadarini, taya sivasya samyogo maithunam parikirtitam — *Agamasara*; para-sakty-a ma-mithuna-samyogananda-nirbharah. ya aste maithunam tat syat — *Kularnava-Tantra*, 5.112; susumna saktir-uddista jivo, yam tu parah sivah tayos tu sangamo devah suratam nama kirtitam — *Meru-Tantra*.
16. *vide* Jogaj'banananda Tirthanatha's Introduction to *Yoni-Tantra*.
17. *vide* Satvadeva's *Pnjatattva*, Premananda Tirthasvami's *Yajnatativa* and *Mahanirvana-Tantra*, 5.141-6; 2, 7 and 3.12.
18. raga-hin jan bhaje sastrer aggay, baidhi-bhaki boli tare sarbasastre gay ... bidhi-dharma chadi bhaje krsner caran —*cc*, Madhya, 22.
19. pravrttam ca nivrttam ca dvividham karma vaidikam — *Manu-Smrti*, 12-88.
20. niskamam jnana-purvam tu nivrttam upadiayate — *Ibdi*, 12.89.
21. jha camutra va kamyam pravrittam karma kirtyate — *ibid*, 12.89.
22. *vide* P.K. Chattopadhyay, *Tantrabhillasir Sadhusanga*, vol. I, pp. 39-40.
23. na mansa-bhaksane do so na madye na ca maithune. pravrttires bhu anam nivrttis-tu mahaphala — *Manu-Smrti*, 5.56.
24. anandam brahmano rupam tac-ca dehe vibhavayet, tasyabhivyanjaksh panca-makaradvah prakirtiah — *Gandharva-Tantra*, 27.36-7; vide *Parasurama-Kalpa-sntra*, 1.12; yair-eva patanam dravyaih siddhis tair-eva codita *Kularnava-Tantra*, 5.48.
25. ata eva yada yasya vasana kutsita bhavet, tada dosaya bhavati nanyatha dusanam kvacit — *Kaulavalt-nirnaya*, Ch. 8.
26. bhoga-yogatmakam kaulam — *Kularnava-Tantra*, 2.24 bhogo yogavate — *Ibid*, 2.25; bhogena laghate yogam — *Matrka-bheda-Tantra*, 3.2.
27. idam acaranam devi pasor-na divya-virayoh — *Yogini-Tantra*, Ch. 6; divyanam caiva viranam sadhanam bhava-sadhanam—*Mundamala-Tantra*, 2.59.

28. vide *Kularnava-Tantra,* 5.104 and *Niruttara-Tantra,* 5.34.

29. vide *Yoni-Tantra,* Ch. 4.

30. vide *Gandharva-Tantra,* 40.30.

31. krana-dhara-gamanat vyaghra-kanthavalambanat bhujangadharanan nunam asakyam kula-vartanam — *Kularnava-Tantra,* 2.123.

32. vide sarvam tyaktva mahesani stri-sangam yatnatas-caret — *Gupta-sadhana-Tantra,* 5.15.

33. vide S.C. Datta, *Sri Sri Ramakrishna-dever Upades,* pp. 112, 152 and 176.

34. vide *Caitanya-caritamria,* Antya, 5.

35. vide Svami Saradananda, *Sri Sri Ramakrishna-Itla-prasanga,* vol. II, p. 221.

36. vide P.K. Chattopadhyay, *Tantrabhilasir Sadhusanga.* vol. I. pp. 237-8.

ON ANIMAL-SACRIFICE

In the Hindu tradition of worshipping some gods, or goddesses like Siva, Durga, Kali and others, there is a performance of *pasu-vali* or the sacrifice of some animal or animals belonging generally to the classes of goat and sheep. In this performance, the animal sacrificed is killed by chopping off its head and is offered to the god or goddess worshipped. Though this performance is looked upon as a religious one, there are many tender-hearted persons who do not like it and try to avoid the scene. The reason for this dislike is not difficult to understand. Worship is a manifestation of the pure and tender sentiments of man, while the act of killing an animal is a cruel scene which goes directly against those tender and pure sentiments. Hence, the problem before us is: Why has such a cruel act been regarded as a part of the pure performance of worship, or rather, of religion? This problem includes two questions: First, has this performance been really enjoined in the scriptures? Secondly, if it has really been prescribed in the scriptures, it may be asked, why have the sages having untainted knowledge and bearing love and sympathy for all creatures prescribed this cruel act as a part of religion?

Our reply to the first question is that animal sacrifice has really been prescribed in the scriptures. In the Vedic sacrifices there was a kind of sacrifice called *pasu-yaga* or animal sacrifice. In this animal-sacrifice, the animal sacrificed was tied in a wooden frame called *yupa* and its head was chopped off, with all the necessary formalities, by a sharp chopper. After that, the *vapa* i.e. soft fat or marrow of the corpse of the animal was cut out, cooked and offered to the gods. In Asvamedha sacrifice, numerous animals — domestic and wild—were sacrificed and, at the end, the horse selected specially for this performance was sacrificed. Behind all these performances, there are scriptural infunctions. According to some thinkers, human sacrifice also was performed by the Vedic people in pursuance of scriptural injunctions.

In Tantra, animal-sacrifice is more popular, as it is enjoined in clear terms by the Tantric scriptures more or less as an obligatory ritual. Here, we find injunctions for the sacrifice of animals like goat,

sheep horse, buffalo, etc. There are injuctions for the sacrifice of cow and man also. It is a general practice in Tantra to worship Kali with the blood of the animal sacrificed.

Some interpretors hold that the animal sacrifice enjoined in the scriptures bears a symbolic meaning and that it should not be taken in the popular sense of chopping off the head of an animal. In the Vedic works, particularly in the Brahmanas, the *yajamana* or sacrificer is called *pasu* or animal, and, hence, what is called *pasu-vali* is nothing but the self-surrender of the sacrificer to the god worshipped. The killing of an animal in sacrifice or worship is interpreted also to symbolise the destruction of the *ripus* or spiritual evils like lust, anger, greed etc. or of *punyas* or merits and *papas* or demerits, by the sword of knowledge. According to the symbolic interpretation of the second type, the words like '*chaga*', '*go*', 'mahisa' etc. used in the context of animal-sacrifice do not mean goat, cow, buffalo etc., as in our popular usage, but stand for some spiritual evils of man. Thus, '*chaga*' stands for *kama* or lust; '*go*', for vak or speech; '*mahisa*', for *krodha* or anger and so on. Hence, the so-called sacrifice of these animals means the annihilation of the evils of lust and anger, the practice of speech-control, and so on, as the case may be.

But the problem is: if we accept this symbolic interpretation, most of the performances prescribed in the scriptures in connection with animal-sacrifice, and also some statements relating to this ritual, as found in some authoritative works, will remain unexplained. First, it will simply be an intellectual gymnastic to find out symbolic or spiritual meanings of all the performances, such as, collecting soft fat or marrow from the corpse, cooking the same, and so on. Secondly, such an interpretation will render some rituals, prescribed to be performed before and after the animal-sacrifice, meaningless. It is enjoined that before chopping off the head of the animal, the chopper is to be washed and purified by *mantras*, that the *mantra* called *pasu-vija* should be muttered to the right ear of the animal, that the head of the animal is to be chopped off by one stroke, that the god or goddess concerned is to be worshipped by the flow of blood oozing out from the animal, and so on. It will be unnatural, if not impossible, to give symbolic interpretations to all these rituals.

Thirdly, the Mimansakas, with a view to giving a moral and logical support to the performance of animal-sacrifice, say that the violence prescribed in the *Vedas* should not be looked upon as violence. If animals were not actually killed in the Vedic sacrifices, this defence by the Mimansakas would bear no meaning. Fourthly, the Samkhyists have criticised the Vedic *karma-kanda* or path of rituals as sullied by acts of violence like the killing of animals etc. and, hence, as incapable of showing us the path towards liberation, the summum bonum of life. This also shows that the system of animal-sacrifice actually prevailed in the Vedic rituals and that it was not treated as a symbolic one. Hence, to explain the ritual of animal-sacrifice simply as a symbolic one is but a distortion of facts.

Does it mean that all the symbolic interpretations should be thrown away as without any value or truth? No, like the direct or popular meanings of the terms and injunctions relating to animal sacrifice, the symbolic meanings thereof are also to be accepted as having equal importance or worth. The point to be noted here is that, in Indian tradition, starting from the Vedic age up to this day, all the religious injuctions and performances are considered from two points of view—one is external or material; the other, internal or spiritual. The external or material view-point is concerned with the direct of popular meanings; the internal or spiritual view-point, with the symbolic ones. Thus, from the material stand-point, 'Surya' means the sun, while from the spiritual stand-point, it means the self-manifest Absolute or Brahman. In the external sense, '*yajña*' or sacrifice means offering oblations to the sacred fire etc., while in the internal sense, it means surrendering one's individual self to the Universal Self or the Supreme Lord. In worship taken in the external sense, the worshipper is to offer flowers, *bel*-leaves, sesamum-seeds etc. to the gods, while in worship taken in the internal sense, he is to purify his whole existence and surrender it with all humility to the god worshipped. Likewise, in the external form of worship, the worshipper is to kill animals and offer them to the gods, while in the internal form of worship, he is to destroy all the impurities or spiritual evils within himself by the cultivation of proper knowledge, and to dissolve his existence, thus purified, to the bosom of the Supreme. These two kinds of meanings corresponding to the two view-points are to be

accepted in all cases of religious performances. It goes against the spiritual tradition of India to accept any of these two and disregard the other. If, in the case of animal sacrifice, we are to give up the external sense and adopt the internal sense only, then we shall have to follow the same principle in all cases. That is to say, all the external performances of sacrifice, worship, ritual etc. will have to be abandoned as without any value. And, if in this way we are to abandon all the external performances, then religion will have no medium through which it could express itself to the society. We cannot therefore throw away the external performances of religion as useless, by adopting the internal or symbolic interpretation only. The same is the case with animal-sacrifices i.e. here also we are to take both the internal and the external meanings.

Does it follow from the above that animal-sacrifice prescribed in the *Vedas* and other scriptures is to be regarded as an indispensable part of religion in both the internal and the external senses? In other words, should we regard both the internal sacrifice of self-surrender and the external sacrifice of killing animals as obligatory performances of religion? Before solving the problem whether animal-sacrifice or any other performance prescribed in the scriptures is obligatory or not, we shall have to consider another point which is called sthana-kala-patra-vicara or the consideration of place, time and person relating to that injunction. We find that on certain issues, our *sastras* give divergent views or injuctions, which seem to be differing widely from, or even contradictory to, one another. In reality, however, there is no disagreement or contradiction among these seemingly divergent views or injuctions, because of the fact that they are meant for persons of different mental attitudes or grades, or of different places and times. Now, as in our present context, we are concerned principally with the *patras* or persons of different attitudes and grades, we may, in support of our contention, take for consideration some views or injuctions on some issues relating to persons of different attitudes or levels. The strict rules of *brahmacarya* or sex-control are applicable to the *sannyasins* or mendicants and not to the house-holders for whom the *sastras* have enjoined marriage and creation of progeny. The injuctions for the performance of the rituals of *karmakanda* are meant for those who desire to get the

fruits of their actions either in this life or in the life hereafter, and have no reference to the seekers of Brahma-knowledge. For a seeker of Brahma-knowledge, on the other hand, we find injuctions for the performances of *sravana* or grasping the meanings of the Upanisadic passages, *manana* or synthesising the seemingly contradictory statements of the *Upanishads* and *nididyasana* or meditating on the truth thus arrived at by intellectual examination. In the same way, the scriptures contain injuctions for animal-sacrifice and also injuctions against animal-sacrifice. The reason behind this is that, our *sastras*, desiring to the lead the people of all types to the highest plane of spirituality, have enjoined these different rituals and performances to suit the tastes of persons of different temperaments and grades.

Another point to be noted here is that, an action or performance should not be looked upon as obligatory or as subservient to liberation, the summum bonum life, simply because it has been sanctioned by the *sastras*. In the Vedas there are injuctions for the performance of *abhicaras* or black arts like killing some person, making someone insane, causing somebody's separation, bringing someone under subjugation, and so on. Here, we cannot regard these arts as obligatory on the ground that they have been prescribed in the Vedas. For these black arts have been prescribed only for those who want to have some selfish or material gain; they are not meant for a spiritual aspirant, since there is no such injunction that one can attain spiritual sublimation by performing such arts. In the same way, animal-sacrifice should not be regarded as obligatory or as subservient to spiritual uplift simply because it is enjoined in the *sastras*. In the view of Vacaspati Misra, there are injuctions in the *Vedas*, it is true, that by the performance of animal-sacrifice and the like one can attain some desired fruits either in this world or in some other world, but, simultaneously, there are also statements in the *Vedas* that the sins associated with and accruing from these performances also have to be experienced by the performer of such acts.

The view that 'violence enjoined in the *Vedas* is no violence' cannot be accepted at all on the following grounds: First, it is a view held not by the *Vedas* but by the followers of the ritualistic aspect of the Vedas. Secondly, as argued by Vacaspati Misra, Vedic violence

also entails with it the corresponding sins. Thirdly, it goes against the moral standard established by all religions professing non-violence.

Now, we are confronted with the following questions: (i) For what kind of persons has the animal—sacrifice been prescribed? (ii) Has animal-sacrifice been declared as obligatory for spiritual uplift? (iii) If not obligatory, why has it been enjoined by the scriptures?

In reply to the first question, we are to say that animal-sacrifice has been enjoined in the Vedic scriptures for persons in whom the quality of *tamas* or *rajas* is predominant, and not for persons in whom the quality of *sattva* predominates. Persons of *sattva*-quality are naturally sympathetic to all animals and as such, they cannot perform the cruel act of animal-sacrifice. This is does not, of course, mean that those who perform animal-sacrifice are all of the quality of *tamas* or *rajas*, and those who do not perform animal-sacrifice are of the quality of *sattva*. For persons of *sattva*-quality also perform animal-sacrifice in pursuance of their family-tradition, and persons of the qualities of *tamas* and *rajas* also refrain from animal-sacrifice because of the same reason.

From the Tantric treatment of the five *makaras*, it seems that animal-sacrifice is meant only for the persons of *virabhava* or persons in whom the *raas*—quality predominates. In Tantra, spiritual aspirants have been divided into three types, according to the three types of *bhavas* or mental attitudes. The three types of *bhavas* are — (a) *pasu-bhava* or *tamasika-bhava* i.e. animalistic attitude or the attitude of *tamas*- quality, (b) *vira-bhava* or *rajasika-bhava* i.e. heroic attitude or the attitude of *rajas*- quality and (c) *divya-bhava* or *sattvika-bhava* i.e. the divine attitude or the attitude of *sattva*- quality. Though these three *bhavas* are sometimes described as three levels of spiritual progress, it is more reasonable to regard them as different ways of spiritual practice, corresponding to different attitudes of the aspirants. Of these three types or grades of aspirants, those of *pasu-bhava* are not entitled to the five *ma-karas* including *mansa* or meat, those of *divya-bhava* are also kept outside the scope of the practice with the *makaras*, while it is only the aspirants of *vira-bhava* that are said to be *entitled* to the *ma-karas*. From this, it seems that in Tantra animal-sacrifice is meant only for the

aspirants of *rajas*-quality.

From the above considerations, we partly get the reply to the second question also. That is to say, animal-sacrifice is not obligatory: persons of *tamas*- quality are not entitled to it, and persons of *sattva*-quality are not required to perform it. Moreover, scriptures have enjoined the offering of fruits, suggarcane, arum, gourd, etc. as *anukalpas* or substitutes for animal-sacrifice, which also clearly shows that animal-sacrifice is not obligatory. It may be argued that though this ritual is not obligatory for the aspirants of the quality of *sattva* or *tamas*, it may be so for the aspirants of the quality of *rajas* for whom it is enjoined. To this, our reply is that, even for the aspirants of *rajas*- quality, animal-sacrifice is not obligatory: an aspirant of *rajas*- quality is not bound to perform the ritual: he is simply allowed to perform it, if he desires. This is clear from the fact that authentic works like the *Mahanirvana*-Tantra, the *Sarads-tilaka* etc. have not enjoined this ritual, and that great Tantrikas like Ramakrishna and others did not perform this ritual as a part of their spiritual practices.

Now, necessarily comes the third question: if animal sacrifice is not obligatory, why has it been prescribed by the scriptures? In reply to this question, we are to refer to the two distinct *margas* or paths of religious practices enjoined in Indian *sastras*. These two paths are: *nivrtti-marga* or the path of renumciation and *pravrtti-marga* or the path of enjoyment. *Nivrtti-marga* is a path of direct confrontation with the natural tendencies of man. Here the *sadhaka* is required to destroy his natural sentiments of lust, greed, desire, attraction etc. with a resolute mind and to dissociate himself from all the objects of enjoyment that are liable to arouse these sentiments. The sole aim of a follower of *nivrtti-marga* is to stick to the ultimate truth i.e. to realise the pure nature of the self and to give up everything that is not subservient to its. *Pravrtti-marga* or the path of enjoyment, on the other hand, teaches us not to destroy or fight against our natural tendencies but to pursue them in such a regulated way that our mind is gradually accustomed to self-control. In this path, therefore, a *sadhaka* is given to enjoy all the objects that are normally allowed to social beings. It is, however, enjoined that while enjoying anything, a *sadhaka* should realise that the bliss de-

rived from that enjoyment is a manifestation of the bliss of the Lord. And for this purpose, the *sadhaka* is advised to perform all his actions as a service to the Lord and to surrender everything to Him. If a *sadhaka* follows this path in a proper way, he will, at last, realise the supreme bliss of the Lord, as a result of which all his worldly sentiments and desires will vanish automatically form his mind, and he will learn to abandon anything that is not relevant to self-realisation. This shows that *pravrtti-marga* or *bhoga* i.e. enjoyment ends in *nivrtti-marga* or *yoga* i.e. renunciation, the former being a means for the latter. Though, thus, *pravrtti-marga* is not the end, it is prescribed for those who, having unfulfilled desires at the bottom of their hearts, cannot pursue the *nivrtti-marga* from the beginning.

Now, the performance of animal-sacrifice as well as the eating of meat has been enjoined in the Vedic and the Tantric works from the view-point of the *pravrtti-marga*. This ritual paves the path to the highest spiritual plane by injecting bit by bit the idea of non-violence in the mind of the *sadhaka*. For Tantra enjoins that a *sadhaka* should not kill any animal, nor should he cut even a blade of grass for himself, and that he should eat the meat of only those animals that have been offered to the Lord or the Mother. If a *sadhaka* follows this injunction properly, his mind will naturally be directed towards the Lord or the Mother, and when, through gradual progress, he rises to a higher spiritual plane and realises the love and bliss of the Lord or the Mother, his tendency to sacrifice animals naturally vanishes.

Animal-sacrifice is thus not essential for spiritual uplift; it is a concession to the normal human tendencies of those who have not not yet learnt renunciation nor have cultivated proper non-violence or love for all beings. To be more explicit, animal-sacrifice is simply a means for bringing the people of lower tendencies to the line of spiritualism; this ritual as such cannot help any person rise to the level of spiritual realisation. It has, of course, been said in some Tantras that by *vali* or sacrifice one can attain liberation. But here the term '*vali*' is to be taken in its symbolic or spiritual sense i.e. in the sense of self-surrender.

From another stant-point, we may evaluate the merit of animal-sacrifice. Any person without prejudice will agree that we have

no right to kill animals and that we kill animals simply because we have enough power, or because, being intellectually equipped, we know the tricks of killing them. All the great sages of humanity have realised that this practice of killing animals is unjust and contradictory to the divine feeling in man. They have at the same time realised also that it is not possible to dissuade the whole mankind from killing animals and to inject the philosophy of non-violence in the hearts of all. Indian sages have therefore devised this practice of animal-sacrifice to check the indiscriminate killings of animals for their flesh. In this context, the method of killing the animal to be sacrificed is worthy of notice. It is ordained that the head of the animal to be sacrificed should be chopped off by one stroke only. This injunction puts restrictions to the cruel devices of killing animals. The point is that, the killing of animals for their flesh may somehow be defended as necessary for self-preservation, but there is no justification for inflicting pains and sufferings on animals for no gain of one's own. No reasonable man can put forward any logic to defend why man should inflict unspeakable pains and sufferings on animals at the time of killing them. One who has witnessed the scene of slaughtering a boar or some big animal and has pondered over it with a considerate, logical and sympathetic heart, will certainly feel the depth of the pains of those animals, on the one hand, and the depth of the cruelty of man, on the other. But the devil in man dances in joy at the cries and sufferings of the animals. The method of chopping off the head of an animals at one stroke at the time of animal-sacrifice tends to advise the human race that if at all man desires to kill an animal for its flesh, he should kill it by inflicting the least possible pains on it.

Chapter 3
Social and Religious Background

Chapter 3

Before dealing with Tantra it is necessary to draw a pen-picture of the society in which it originated and developed.

In the dim twilight of pre-history, we catch a glimpse of two distinct stages in the development of Indian life. The first was the Palaeolithic Age. In this age according to some scholars, people were like Negritoes whose descendants still live in Andaman Islands.

The other stage is designated as Neolithic Age. People of this age used to live in caves, and decorated the walls with scenes of hunting and dancing.

Nobody knows when civilisation dawned in India. Archaeological discoveries have unearthed a highly developed civilisation in the Indus Valley. It is generally supposed to be pre-Vedic, and dated roughly in the third millennium B.C.

From the mother-images in the ruins of Indus Valleys Civilisation it seems that Sakti was looked upon as the root of creation. An image of a deity, surrounded by beasts and seated in a Yogic posture, and engraved on seals, appears to be the precursor of the later Siva, the great Yogin, Pasupati etc. He has three faces, a head-ornament and two horns on two sides. Some suggest that the head-ornament with two horns, perhaps, anticipate the later trident. Some stonepieces appear like the phallus of Siva.

It seems that natural objects like trees, stones and animals, etc., were worshipped. Perhaps serpents and Yaksas also were worshipped. People had *bhakti* (devotion) towards particular deities.

Some similarities between the Sumerian and Mesopotamian Civilisations on the one hand and Indus Valley Civilisation on the other have led some scholars to think that the latter was the borrower. There were commercial contacts no doubt between India and those countries, but which country was the borrower we are not in a position to say definitely.

As we shall see later on the ruins of this civilisation reveal figurines of Mother Goddess, which are all but nude except for a short skirt the waist.

Images of Mother Goddess can be discerned in terracotta figurines unearthed in the Zhob and Kulli sites in northern and southern Baluchistan, belonging to about the fourth millennium B.C.

The Indus Valley civilisation reveals also the symbols of *linga* and *yoni* which, perhaps, indicate the prevalence of fertility rites.

According to some, the Vedic people were at first barbarous. They built up their civilisation after destroying the Indus Valley Civilisation. Others think that the Vedic Arynas were highly civilised, and built up their own civilisation. They brought the pre-Aryan people into their fold, and drove away the rebels. Some scholars hold that the Dravidians were the architects of the Indus Valley Civilisation, while others give the credit to the Aryans.

Indian society consists of heterogenous elements. This is why there is great diversity in the languages, food habits, appearance, nature of the people and religious practices. The composite population consists of the following kinds of people:

1. Aryan or Indo-Aryan

   They are tall with bright complexion, pointed nose and speak Sanskritic language.

2. Dravidian

   Most of them live in South India with marked difference from the Aryans in physical features. Their languages are Tamil, Telugu, Malayalam and Kanarese. These languages are not derived from Sanskrit, but the vocabulary of some of them contains some Sanskrit words.

3. Aboriginal tribes

   Kol, Bhil, Munda etc. They used to live in mountains and forests. They are of short stature, dark complexion, and snub-nosed. Their languages are entirely different from those of the above.

4. People of Mongolian features

   They are devoid of beared, snub-nosed, flat faced and have yellow complexion and high cheek-bones. Most of them live in the hilly tracts of the Himalaya and Assam.

The society of the Vedic age is reflected in the four Vedic Samhitas, Brahamans, Upanisads and Kalpasutras. Broadly speaking, their age extended from 2000 BC to 500 BC, according to model scholars.

Women had an exalted position. Ghosa, Visvavara, Apala, etc., were female seers; there are hymns attributed to them.

Vedic people were polytheistic fancying different delties behind various natural phenomena. Polytheism gradually led to monothesm through henotheism which means that a deity, worshipped for the time being, is looked upon as supreme. Monotheistic tendency is noticeable in certain hymns, particularly the Hiranyagarbha hymn (X.121) in which the seer appears to think that, excepting Hiranyagarbha, no other God should be worshipped. Monism is voiced in a hymn in which one existing principle is designated as Agni, Yama, etc. Goddesses are fewer in number, and occupy inferior positions. The goddess of speech (Vagdevi) is, however, extolled highly (X.125). She is stated to support deities like Mitra, Varuna, etc., give the devotees their desired objects. It is due to her influence that people eat, see, breathe, hear, etc. At her will she makes one powerful.

A sort of Tantric religion appears to have run parallel to the Vedic. Some deities, very popular in Tantra, like Durga, Kali, etc., got into the pantheon in Vedic times. For instance, Durgi another form of Durga, appears in the *Taittiriya Aranyaka* (X.17). Uma is met with in the well-known Uma Haimavati section of the *Kenopanisad.* Kali, Karali, Bhadrakali, typical Tantric deities, appear is Tantric scriptures.

Some Vedic texts associates sexual rites with sacrifice, presumably designed to secure fertility. A part of the Asvamedta sacrifice was the queen's lying down with the corpse of a dead horse holding its genital organ.[1] The dialogue between the priest and the

queen, as recorded in the *Vajasaneyi Samhita* (XXIII. 22-31) recalls an earlir ritual in which a man, perhaps a priest, was to unite with the queen, and after the ceremonial sexual union was over, he was put to death. The priest's union with the queen is also found in the *Satapatha Brahmana* (Uttaradhyayana Sutra, vi. 17)

People used to believe that some mischievous demons roam about in the guise of dogs, owls falcons, etc. There was a popular belief that some demons move about in the form of roots of trees; this is inferred from the words Muradeva and Sahamula (*Rgveda* iii. 30.17). They were believed to cause various kinds of mischief, e.g., causing death of people and cattle, diseases, drying cow's milk, obstructing the flow of rivers and showers of rain, causing drought, drawing out harsh words from people, etc. Some demons were supposed to have hideous appearance, e.g., three heads, six eyes, three feet, red complexion, etc. (*Rgveda* i. 35.10, vii. 104.15, X. 14.9).

Belief in ghosts and evil spirits in cemeteries is reflected in the *Rgveda* (x. 14.9). In a cemetery, people were enclosed by a circle which was supposed to separate the living from the dead and to prevent the premature death of the people (*Rgveda* X. 18.4).

Two harmful deities, mentioned in this Veda, and Krtya and Nirrti. The former was believed to turn people blue or red and to cause rift between husband and wife. The latter was believed to cause various kinds of harm and even death. The pigeon was her accomplice (*Rgveda* i. 38.6, X. 85-28, X.114.2, X. 145.1).

Yatudhana, perhaps, referred to such evil forces as caused various mischiefs including the theft of cow's milk. '*Yatu*' seems to have become *Jadu* (magic) in Marathi, Bengali and new Indo-Aryan languages.

The word *Yatumavat* probably referred to people versed in sorcery.

The evil forces Sasarpati (*Rgveda* iii. 53.15, 16) Paksya or Paksiniheti (*Ibid.* x. 165.2, 3) were supposed to be capable of giving power. Female evil spirits, called *Pisacis,* are referred to (i. 133.5. iv. 33.3). Through God's grace a barren cow gave milk, the wife of an impotent person got a child and wine flowed from the hoofs of a

horse (i.116.7, 117.6), a formidable river became fordable (vii. 18).

The cry of a Kapinjala bird to the right of a house was believed to foil the attempt of thieves and indicate the birth of a son or grandson (ii.32.3). The owl was regarded as the messenger of God of Death; its screech was ominous (x.165.4).

The *Rgveda* contains *mantras* and rites for curing diseases, curbing demons, reviving dying people, remedy against omens, bringing stray animals back, etc. Among the common people were such deities as *Alasksmighna-devata* (*Rgveda* X. 155), *Rajayaksmaghna-devata* (X. 161), *Duhsvapnanasana-devata* (i. 120-12) and *Sapatni-dhavana-devata* (X. 145). At one place (iv. 25.9) it appears that Indra's image used to be worshipped for the destruction of enemies.

The *Atharvaveda* contains many magic processes and rites for ensuring material comfort, long life, curing diseases, controlling people, causing harm to enemies, counteracting snak-poison, warding off ghosts, etc. There are provisions for wearing talismans for various purposes. These practices appear to foreshadow Tantric rites.

The Vedic literature mentions a class of people called *Vratyas.* The defied Vedic religion, and were very powerful. The *Atharvaveda* deifies them.

This Veda betrays belief in a larger number of imps and ghosts. Some evil spirits were believed to assume the forms of one's father or brother before attacking him in dreams. The creatures of the Muradeva class were reckless. Those called Kimidins were supposed to cause diseases and spoil cow's milk (Av. i. 7,2; 25, 3.9, viii. 4,24, x. 16.1).[2]

The Av. is a mine of information about sorcery, magic, etc. Magic was of two kinds, benign and malign. There were methods of counteracting the effect of magic (Av. 1. 2.27, ii. 11.3, vi. 13. 1-2).

Gandharvas were believed to be fond of music and dance and association of women. They were supposed to assume the guise of dogs, monkeys, hairy youths and cause mental restlessness and addiction to gambling and destroy articles for sacrifice (Av. ii. 2.3, 4 iv. 37.1-2. 11).

Some demons were supposed to attack brides and even tried to enjoy them (Av. iv. 37.11). The shaking of sacrificial wood and *Kusa* grass indicated their presence.

Curses, pronounced by enemies, female relatives and indignant Brahmins were dreaded. There were also rites for counteracting the effect of curses (Av. 1. 23.22, 147.3, 4; ii. 12, etc.).

Many hymns (e.g. ii. 12.24, iii, 6, iv. 3 and 40, V. 8, etc.), are called *Satru-nasana*. ii. 11 is styled *Krtya-dusana* (counteracting black magic). iii. 25 and vi. 130 are charms respectively used by a man and a woman to soften the heart of the person loved. ii. 30, 31 are meant for driving away or destroying worms causing diseases. V. 36 is for use against Pisacas (goblins).

There are references to many talismans designed to foil curses, cure diseases and render *Abhicara* abortive. Some important talismans were called *Virudh, Sadampuspa, Trivrt, Tilaka, Jangida, Sabavara* (AV. iv. 20, V. 28, viii. 3, viii. 9, xix. 34.1, xxxvi. 6).

Evil goddesses, called Abhuti, Nirbhuti, etc., were believed to cause bad dreams which foreboded imminent danger, even death. The *Kausika-sutra* (48.9-13), based on the AV., contains rites for counteracting the effect of bad dreams. There are many *mantras* for this purpose in the AV. (e.g. iv. 17.5, vi. 45.1, viii. 100.1, ix. 2.2,3 ; X. 3.6, XVI. 5).

Even politics and state craft were not free from magic. There were certain rites designed to ensure loyalty of subjects, vast kingdom and sovereignty. Some talismans were meant for the security and prosperity of the kingdom; e.g., *Abhivartamani*, a talisman made of the Palasa wood, etc.

Some rites were prescribed for the improvement of agriculture, safe delivery of children, exciting passion in women and increasing virility in men. The object of the rite, called *Subhagamkarana*, was to impart youthful beauty to men.

Symbolic magic was a noteworthy feature. The *Kausika-sutra* contains some such rites of which a few specimens are given here. A piece of grass, cut into two, should be thrown towards the enemy. The cutting of the grass into two pieces was designed to divide the

hostile forces into two parts and to leave them in disarray (1. 6.10). The burning of a dead ichneumon foreboded the slaughter of enemies (40.7.39, 54). Before leaving for trade the merchant used to keep a ball of cowdung on the body of the Purahita, and asked himÜhow is the day? He replied—auspicious and conducive to fortune (i.15).

The AV. contains some charms and magical rites for preventing snake-bite and counteracting the effect of venom. V. 13 is supposed to resume the effect of snake-poison. Some words like *Taimata, Apodaka, Aligi, Vilgi, Urugula, Asikni*, etc., (AV. v. 6, etc.,) used in this connexion, appear to have been borrowed from non-Aryan language.

The *Kausikasutra* lays down some processes believed to enable a person to know future events. For example, the groom of a bride will come from the direction from which crowds approach (xxxiv. 24). In selecting the bride for marriage, she will be asked to pour a handful of consecrated water. If she pours it in the right, she will be considered fit for marriage (xxxvii. 11-12).

There are some instances of superstitions. The burying of some articles at the crossing of four roads ensures the destruction of enemies (AV. v. 31.8). Serious consequences are foreboded by birds like crows, pigeons, etc., falling on a person with pieces of flesh in their beaks (46, 4, 6, 51.7). The newly wedded wife will take a Brahmin boy on her lap at the father-in-law's house; this will ensure the birth of her son (AV. xiv. 2—22, 23).

A child's teeth appearing in the lower jaw first foreboded evil result on the part of its parents. A *mantra* (vi. 140) was supposed to counteract the effect.

Some Brahmanas reveal certain crude practices. For instances, in *Asvamedha* sacrifice, the queen, wrapped in a cloth, used to be laid beside the dead horse. The queen prayed to that animal for transferring its procreative capacity to her (*Satapatha* xiii. 5.2, *Taittiriya* 3-9).

After the cremation of a corpse, the people attending the funeral had to pass through a yoke, made of the wood of a holy tree,

before entering the house where they had to touch water, cowdung, mustard, barley etc.; this was supposed to remove the evil that attached to them.

Some superstitions and magic processes are recorded also in Kalpasutras. A few are mentioned here. In the cremation ground the wife was made to lie down beside her dead husband. It ensured the wife's association with him even after death.

The limbs of a cow, which is killed, are to be cut and placed on the corresponding limbs of the corpse. The idea is that the person will get rid of the two fierce dogs guarding the gate of the house of Yama. (*Asvalayana-grhya*, 4.3.19-21).

Growth of leaves on the posts of a house, beehive in the house, the dropping of bird's dung on the body. etc., forebode evil (*Gobhila-grhya* 3.3.29-24, *Apastamba-grhya* 8.23.8-10.) There were rites to counteract the evil effect.

To ensure that one's pupil or servant does not desert him, one should pour wine for one's own drink on the horn of a living animal and take it out and then pour it, with *mantras*, over that person while asleep. (*Apastamba-grhya* 8.23.6).

Some Grhyasutras refer to serpent-worship. (e.g. *Paraskaragrhya* 2.14-17, *Apastamba* 7.18.11).

Some Kalpasutras refer to various gods and goddesses including Bhadrakali, Satruñjaya, etc.

The worship of trees is referred to in some Sutra works (e.g. *Samkhayana* 1.15-16).

The *Ramayana* (final form c. 2nd or 3rd cent.) reveals, besides, the Aryan civilisation, two other south Indian civilisations, viz. *Vanara* (monkey) favourable to Aryans and the *Raksasa* (demon) hostile to them.

There were tribes called Nisada, Sabara etc. A tribe was called Grdhra (Vulture). It was so called because they used the vulture as totem or went from one place to another like migratory birds.

There is mention also of Yaksas and Nagas.

Asuras are mentioned as hostile to Raksasas. Asuras are

stated to have reported to sinful acts.

A class of females, called Apsaras (nymphs) is mentioned as demi-goddesses.

The chief characteristic of the *Mahabharata* (present form c. 4th cent.) society was the popularity of Vaisnava and Sakta religions. These two make a departure from the conventional allegiance to the Veda. The Pañcaratra sect of the Vaisnvas and the pasupata of Saivas gained a large number of adherents.

The Mbh. reveals many departures from the traditional Brahmanical religion. Draupadi furnishes an example of the transgression of the ideal of a woman having a single husband.

Both the epics testify to the prevalence of moral laxity like illicit connexion of men and women, their pre-marital relation etc.

Though there was Brahmanical predominance, people of other classes, by dint of excellence of qualities, became objects of high esteem; this is especially true for the Mbh. age, Krsna himself was a non-Brahmin. Vidura of a comparatively inferior caste was highly revered for his exemplary character.

In the epic age we find that the *Ramayana* (Ram) refers to tree-worship (2.55.25-26), The *Mahabharata* (Mbh) shows that people used to believe that every house had a presiding demoness who had to be propitiated (*Sabha* 18.2)

This epic reflects some superstitious beliefs. For example, the sight of a jackal in the battle-field was ominous (3.23.10). Also ominous was the fall of a headless trunk there (4.34.32). Among other omens and portents were:

the fall of a burning meteor, tears in the eyes of camels, asses etc., unusual birth of animals as that of an ass from a cow etc,

Among auspicious signs were pleasant mind, unaccountable pleasant feeling in mind, trembling of the left hand or left eye of a women.

Good and bad dreams are referred to (Ram. 2.4.17, 3.73.33 etc.)

There are references to men possessed by evil spirits (e.g. 2.10 29-30, 2-58.34 etc.)

Skanda was supposed to have both male and female forces under his control. He was surrounded by mother goddesses having the forms of various birds and beasts. It seems that he was originally a non-Aryan deity (Aranyaka 2/3-21, Salya 43-45, Anusasana 83, 84, 86).

The Mbh. society comprised the Saiva, Sakta and Vaisnava sects.

The Puranas and Upapuranas are a mirror of the society in which these were compiled or composed. The dates of Puranas are difficult to determine with precision. Broadly speaking, the major Puranas came into being in the period between the second century A.D. and the sixth. In this connexion, it should be noted that, in the case of some Puranas, different chapters were composed in different periods.

In some centuries preceding the following the birth of Christ, three anti-Vedic religions became widely popular among the masses. These were Buddhism, Jainism an Asivakism. Semi-Vedic devotion to Brahma, Visnu and Mahesvara prevailed. The non-Vedic Saktism took a firm hold of the populace.

The Vaisnavas were broadly divided into two main sub-sects, viz. Pañcaratra and Bhagavata. Bhagavatism became very popular among the foreigners who settled in India and the tribes beyond the pale of the Brahmanical society. These were Kiratas, Hunas, Pulindas, Pukkasas, Abhiras, Suhmas, Yavanas and Khasas (*Bhagavata-purana*, ii. 4-18).

The Vaisnavas allowed freedom to women and Sudras in religious matters, a freedom that was denied to them in matters relating to the traditional Brahmanical religion. The Vaisnava women and Sudras used to worship Visnu directly.

The Pasupatas used to resort to some reprehensible practices like nekedness or wearing a piece of rag, residence in a cementery, erotic gestuers, giving up of the conventional rules relating to castes and stages of life. They included the foreigners within

their fold, and gave women and Sudras the right to worship deities personally. Among them the Kapalikas were the most abominable. Wearing matter locks, decked with bones, they used to hold blood-stained human heads in their hands and wear sacred threads of hair or fur. They used to wander with garlands of human bones.

In the *Sarvadarsana. samgraha* of Madhavacarya (14th century) Saivas are divided into four sub-sects.

The Puranas tell us that the political supremacy of Nandas, Mauryas, Andhras etc. dealt a severe blow to the traditional Brahmanical religion. Sudra kings personally performed *Asvamedha* sacrifice. The above kings extended liberal patronage to Buddhists and Jains.

The Buddhists taught mendicancy and the Jains severe austerity. These two religions allowed great freedom to women and Sudras in religious matters. The edifice of Varnasrama-dharma crumbled for two more reasons; one was the incursion of foreigners from the north-west and the other the spread of Tantricism among the masses. The onslaught on Brahmanical religion continued up to the ascendancy of the Guptas in the first quarter of the fourth century.

Tantricism spread mainly through Vaisnavism and Saivism. There were many Buddhist Tantras too. Tantric influence made itself felt approximately from the fifth century onward. Gradually Tantra had its impact on Purana and Smrti. Tantra preached that the Veda, Smrti, Purana and Agama were meant respectively for the Satya, Treta, Dvapara and Kali Ages. There appears to have been rivalry between Hindu and Buddhist Tantras. For instance, the *Saktisamgama-tantra* (Kalikhanda I. 17-19) states that Devi manifests herself for the destruction of the Buddhists and other heretical sects.

With the decline and decadence of the traditional Brahmanical religion many people embraced Buddhism, and hailed Tantra. In this deplorable condition of the Brahmanical society the Brahmanas made desperate attempts to rehabilitate their religion.

Brahmanas, versed in Vedic lore, were allowed to receive gifts from prostitutes and Sudras who were ordinarily looked down upon.

As stated above, Tantra infiltrated into Smrti. Among the mak-

ers of Smrti digests, Raghunandana of Bengal (16th cent.) appears to be the first to give his *imprimatur* to Tantric initiation.

In the religious contour of medieval India the rise of Caitanyaism figures very prominently. When the religious life of Bengal was hemmed in by the orthodox religious practices, Caitanya made his debut on the social stage. Into Vaisnavism that already prevailed he introduced a new emotionalism that swept away the narrow caste-barriers, and rigidity of the older religion. He flooded the soil of Bengal with the spate of *Samkirtana* of Hari, and made the bold and catholic assertion that even a Candala, devoted to Hari, was superior to a *dvija*.

Some Puranas reveal superstitious beliefs and various practices. A few are noted here. Goblins were supposed to haunt empty houses, delivery rooms and cremation grounds (*Vayu* 69.271).

The *Kalika-purana* provides for *Sabarotsava* in connexion with *Dasami-krtya* in Durgapuja. In it people had to cover their bodies with leaves and throw mud at one another and indulge in filthy abusive language. The very name of the festival and the practices connected with it appear to hint at its non-Aryan origin.

The *Agnipurana* (Chapter 315) refers to the usual six acts of *Marana, Vasikarana,* etc., so common in the Tantra.

Chapter 140 of this Purana refers to some herbs and other articles of great potency capable of enlivening *mantras*.

Various rites are prescribed for ensuring the safe delivery of babies, birth of a son etc.

Chapter 142 refers to the belief that the evil influence of Saturn can be ascertained by *Sakticakra*. A talisman with the particular *mantra* was believed to render even weapons inoperative.

The *Matsya-purana* (Chapter 243) refers to the shaking, dancing and laughing the weeping of images of gods as very ominous.

The *Matsya* (228), *Agni* (263.7-8) etc., prescribe rites for propitiating indignant planets and getting rid of various dangers. It was believed that *Saumya-santi* could cure consumption.

The Puranas contain copious references to Saiva and Saivism.

On the religious life of India the influence of Sufism was not

negligible. Influenced by Vedanta and Buddhism. Sufists preached loving devotion to God and love at all. They lay stress on initiation by *guru*. They put greater emphasis on emotional ecstasy than on knowledge acquired by discrimination.

The foregoing survey of the society shows that seeds of Tantra were sown in hoary antiquity. As early as in the Indus Valley civilisation we find Sakti who appears to be at the root of creation. In the Veda we meet with the goddess of speech who is the upholder even of gods. In the *Kena Upanisad,* Uma Haimavati is represented as omnipotent, even more powerful than gods. In the Puranas the great power of Sakti is stressed. Thus, the predominance of Sakti in Tantra had a long continuous process of development.

The rise of Vaisnavism, Saivism and Saktism had their strong impact on the society. Thus, the way of future Tantra as a departure from the conventional Brahmanical religion was paved long ago.

The Puranas and Buddhism allowed greater freedom to women and Sudras ; thus the ground was gradually prepared for their freedom in Tantric rites and practices.

Belief in ghosts and goblins marked the Indian society ever since the Vedic age. We find the prevalence of magic, both white and black, since the Vedic times. The *Atharvaveda* appears to have the deepest influence on Tantric practices.

Caste-rigidity was gradually relaxed and finally disappeared in Buddhism and other heterodox faiths. This probably resulted in the liberal outlook of Tantra which broke the caste-barriers.

The idea of liberation (*mukti*), taught in Tantra, perhaps owed its origin to the orthodox Brahmanical religion and the orthodox systems of philosophy. The ideal of enjoyment (*bhukti*) might be imbibed from the heterodox and hedonistic school of Carvaka. From Yogasastra Tantra probably derived yogic practices. In this respect, both Raja-yoga and Hathyoga may have influenced Tantra. Tantra had its own philosophy such as looking upon the body as a microcosm and performing *Sadhana* through the medium of the body. The union of the *Kulkundalini* with the thousand-petalled lotus in the head penetrating the *cakras* is regarded as the consumation of Tantric Sadhana. Tantra developed its own ethics and discipline.

It appears that, despite the wide and deep influence of Tantra on the society, and in spite of the recognition of some Tantric practices, particularly *Diksa*, and of the Tantric *Mandalas, Mudras, Yantras, Nyasa*, etc., in Brahmanical society obloquy against Tantra was not only insidious, but quite explicit. For instance, the *Kurmapurana* (I.12.261-262) holds that some Sastras, including Bhairava, Yamala, Vama, opposed to the Veda and Smrti, were formulated by Devi for deluding (*mohanarthani*) the world and were based on ignorance.

The *Devibhagavata* does not categorically condemn Tantra, but expresses reservations against it. It declares (xi.1.25) that so much of Tantra as is not opposed to the Veda is authoritative, but what runs counter to the Veda is unauthoritative.

Though the *Tara-bhakti-sudharnava* (*Taranga 6*) tries to make out that this passage of the *Kurma-purana* is meant only to glorify the Veda and not to denigrate Tantras the opprobrium is obvious. It is curious that the *Sarvadarsana-samgraha* of Sayana or Madhava (14th century A.D.) does not include Tantric philosophy although it deals with even the heretical schools. It may be assumed that by the time this work was composed Tantric practices degenerated into moral depravity and fell into disfavour. Various evidences show that the heyday of Tantricism, both Hindu and Buddhist, was from the seventh to the twelfth century A.D. The testimony of Kalhana shows that, already in the tenth century A.D. Tantricism began to wane, or at least many of the Tantric practices repugnant to the cultured disappeared in Kashmir (*Raja-tarangini*, vi. 12). The provision in Tantra for keeping *Mantras* secret like the paramour of one's mother seems to point to the fact that the followers of Tantra were conscious of the sense of repugnance to it prevailing in the Brahmanical community. The provision in the *Kularnava* (xi. 83) that *Kulacara* should be a close preserve like coconut water and the statement that one who is at heart a *Kaua* behaves like a Saiva outwardly, and like a Vaisnava in the assembly of men seem to point to the some conclusion. To what a deep abyss of depravity *Kulacara* sank is attested Laksmidhara, almost the latest commentator of the *Saundaryalahari*. Under verse 41 he gives a horrid picture of wanton lasciviousness in the name of religion. He expresses his disgust by concluding that such things do not deserve to be even remembered (not to speak of being practised).

We have already referred to the prevalence of Saivism in the society. As this religion spread over practically the whole of India, we shall deal with it in some detail.[3] We have seen that, among the ruins of the Indus Valley Civilisation, there is the image of a deity, which appears to be the forerunner of the later Siva. Siva does not appear in the Veda as a god. We meet with Rudra who, according to some, is a god of mountains and forests, 'a god of the horrors of the tropical climate,' according to Hillebrandt. He is looked upon by E. Arbman as a primitive popular deity, the prototype of Siva. In the *Yajurveda* (*Vajasaneyi Samhita*, 3-63), Siva is an adjective of Rudra. This shows how the fierce Rudra mellowed gradually. In the *Svetasvatra Upanisad*, Siva is no longer an epithet of Rudra, but Rudra-Siva is one god. In course of time, various appellations of Rudra like Isana, Pasupati, Bhava, Mrda, Sarva, Mahadeva, etc., developed.

The opinions of scholars are divided as to whether or not the origin of Saivism can be traced to the *Vratyas* who are mentioned in Vedic literature (e.g. *Atharvaveda*, XV. 2) and were certain, perhaps eastern, Aryan or non-Aryan tribes living beyond the Brahmanical fold and creating disturbances to the Brahmanical rites and rituals.

Numismatic evidence[4] testifies to the fact that native and foreign rulers in the pre-Christian and early centuries of the Christian era became ardent followers of the Saiva cult.

The Gupta rulers were usually of Vaisnavite leaning. But, at least one of them, Vainyagupta, was a devotee of Siva. Some of the ministers and high dignitaries under the Guptas became Saiva.

As time rolled on many temples in honour of Siva were built and numerous Siva-lingas were set up. The worship of *Lingas* became widely popular. The epics, some Puranas and Saiva Agamas refer to various type of *Lingas*, their classification, etc.

From the seventh century onwards different sub-sects of the Saivas appeared in the religious scene of India. From literary and epigraphical sources we learn of the following sub-sects: Pasupata, Karunika-siddhantin (or Kathaka-siddhanta), Kapalika

(Mahavratadhar, according to some), Kalamukha (Mahavratins, according to some), Kaladamana.

The following groups of Saiva sects appear to have existed in the early medieval period :

A. Siddhanta School—following the Puranic doctrine
B. Àgamic Saivas
   1. Tamil Saivas of the Far South
   2. Lingayats or Vira-sivas
   3. Kasmira Saivas
C. Pasupatas
   1. Kapalikas
   2. Kálámukhas

Saivism prevailed, in greater or less degree, throughout India. But, two great schools can be distinguished, one Kashmirian and the other South Indian.

As already stated, the followers of the Siddhanta school attached great importance to *bhakti,* and adhered to the Puranic doctrine called *Siddhantamarga.* Of the various sub-sects of this school, the most popular was the Mahamayura.

The epigraphic records testify to the genealogy of several Acaryas of this school.

According to this school, the ways to liberation differ. For example, the *Lingapurana* emphasises *Yoga* while the *Sivapurana* stresses *bhakti* and accords a secondary position to *Yoga.* In holding *bhakti* as the most essential element, this school comes close to the *bhakti* school of Vaisnavism.

The *Sivapurana* further advocates renunciation of worldly *Karman* as a means of progress towards the goal. This is possible with or without the help of the *Guru.*

The *Linga* suggests good deeds like construction of Siva temples and installation of *Siva-lingas* as a means to the attainment of liberation.

The Pasupata doctrine appears to have been first preached in accordance with a tradition recorded in the *Mahabharata* (Santi, Chap. 349). Information about the Pasupatas is contained mainly in the

Pasupata-sutra of Kaundinya, *Saddarsanasamuccaya* and *Kurmapurana* (Uparibhaga, Adh. 37). The lay worshipper is required only to recite the simple *mantra om namah sivya.* The naked bachelor ascetic, ascetic, the ideal Pasupata is, however, to observe an elaborate procedure. Besides smearing the body with ashes, he is to perform the severe austerity with five fires (one on each of the four sides and sun over-head).

In the *Kurmapurana,* Siva is represented as a naked lunatic with a grotesque appearance.

In the early centuries of the Christian era Pasupatas were divided into two schools, viz. Lakulisa which was Vedic and Heterodox which was non-Vedic. In course of time, these schools were fused into one; their merger probably was complete in the post-Gupta period.

Some information about the Pasupata doctrine and philosophy is available in Sankara's *Bhasya* on the *Brahmasutra* (II.2). The Pasupatas hold that the five categories, viz. effect, cause, union, ritual, end of pains were taught by Pasupati, the operative cause, to snap the bonds of the animal. Madhava, in his *Sarva-darsana-samgraha,* says that the Pasupata system mainly treats of the five categories of the *Pancarthika* system, viz. *Kriya* (effect), *Karana* (cause), *Yoga* (union of the individual soul with the Supreme soul), *Vidhi* (rites), *Duhkhanta* (termination of misery).

Kala is the unconscious, and is dependent on the conscious. It is divided into cause the effect. The conscious spirit (pasu) is of two types; one not free from bondage and the other is the spirit from organism and organs.

Karana is Pasupati, the creator, preserver and destroyer.

Madhava makes it clear that *duhkhanta* of the school is not mere cessation of misery as in Samkhya, but the attainment of supremacy or divine perfection.

The Kapalikas,[5] worshippers of Kaplin or Siva, and the carriers of *Kapala* (human skull) appear to be a sub-sect of the Pasupatas. The Puranas (e.g. *Linga,* IX, Kurma, XVI. I) and epigraphical records (e.g. Bhavanagar Inscription, pp 186—87, 208 f. f., *Indian Antiquary,*

IX, p. 174) include the Kapalikas among the Saiva schools. They are sometimes called Somasiddhantins or Siva Sasanas. The *Kurma* (XVI. I) characterises them as *Veda-vahya* or outside the ambit of the Vedic religion.

The earliest literary reference[6] to Kapalikas, is, perhaps, contained in the *Maitri Upanisad* (vii. 9) which characterises them as thieves with whom association is prohibited.

The *Bharat samhita* of Varahamihira (C. 5th-6h century AD) is an early scientific work to describe Kapalikas.

Though originally worshippers of Siva, they appear to have worshipped Camunda too, as is attested by Bhavabhuti in his *Malatimadhava* (Act IV). They adopted Tantric practices; sometimes they outdid Tantra by resorting to acts of a more horrible nature. They adopted *Vamacara*. Some of these practices were wearing garlands of human bones, taking food and wine from human skulls, offer of human flesh to fire, free association with female Kapalikas, eating the remnants of a dog's food, etc.

They held on their body the following six things, called *Mudras* (a term probably borrowed from Tantra): *Kanthaka* or *Ghantika* (necklace), *Rucaka* (an ornament), *Kundala* (ear-ornament), *Sikhamani* (crest-jewel), ashes to be smeared on the body and the sacred thread. *Kapala* and *Khatvanga* are the two minor *Mudras*. They believed that, by means of *Mudras*, one could attain the highest bliss.

They believed that the goal could be reached by meditating on the *Atman* supposed to reside in the seat of the female organ. The Kapalikas believed in the Samkhya doctrine of *Prakrti*, *Mahat* etc., and also in a kind of *Yoga* on the syllable Om. The ultimate aim was liberation and cessation of sorrow.

Their sastras were known as Bhairavastaka, Candrajnana, Hrdbheda-tantra, Kalavada.

They thought that one should not aspire after salvation in which there is no pleasure[7].

The Natha teachers Jalandharinatha and Kanhapa called themselves Kapalikas in the *Caryagitikosa*[8].

The travelogue of Yuan-Chwang (7th cent AD) and some inscriptions[9] testify to the fact that, in Punjab and North-western India, the Kapalika subject was very popular.

Kapalikas appear to have lived in several other regions of India. Kamarupa in Assam and Nepal were their favourite centres. There is a record[10] of the grant of a village near Nasik for the worship and maintenance of Kapalikas. Sankaracarya is reported to have met them at Ujjain[11]. Thus, it seems that they were ubiquitous.

Kapalikas may be broadly divided into two classes, Brahmanical and non-brahmanical. The former disearded the dreadful practices and even the very *Kapala*[12] that was their emblem, and recognised the Veda and the caste-system. The latter rejected both. While the Punjab and the neighbouring lands were the home of Brahmana Kapalikas, South India was the main stronghold of non-Brahmana Kapalikas.

Laksmidhara says that the Digambaras and Ksapanakas were the subsects of Kapalikas.

Saivism was a powerful and popular religion in South India. Its prevalence there dates back to a period before the Christian era. From its opposition to Buddhism and Jainism it gathered strength and superseded those faith about the fifth or sixty century A.D. It developed a distinct philosophy, called Saiva Siddhanta, about the eleventh century A.D.

Though Saivism developed independently in Kashmir and in the south, yet there are prominent similarities between the two systems. We set forth below the salient features of southern Saivism.

Literature

Some Tamil works like the *Tolkappiam* constitute the sources of southern Saivism. Besides, the twenty-eight Saiva Agamas especially the parts dealing with *jñana* (Knowledge), the hymns of Saiva saints, and the works of later theologians are the principal sources of Saivism. Of the Saiva Agamas, the chief is the Kamika. The Saiva Siddhanta was based on the twofold tradition of the Vedas and the Agamas. A reconciliation of the two was attempted by Nilakantha (14th cent. AD) who interpreted the *Brahmasutra* in the

light of the Saiva system. He generally accepts the standpoint of Ramanuja and raises his voice against the absolute identity or absolute distinction of God on the hand and the souls and the world on the other. Siva is Supreme with his consort, Amba, having the conscious and unconscious entities as this body. Appaya Diksita's commentary, *Sivarkamanidipika*, is highly valuable.

The Kala (or, Kalamukhas), so called perhaps because they marked their foreheads with black streaks, was a sub-sect of the Lakulisa Pasupatas. There are evidences, mainly opigraphical,[13] to prove that they acquired an influential position in South India, particularly, in the *Karnataka* region, in the period roughly between the ninth and the early thirteenth century A.D. Some epigraphs and the *Sribhasya* (II.2.36) of Ramanuja (b. 1017 AD) throw light on their dress and doings.

Who founded this sub-sect, when and how cannot be determined. It is possible that Kauruspa, one of the four disciples of Lakulisa, was the originator of the class.[14]

Some Mysore inscriptions inform us that they migrated from Kashmir; the reason of the exodus the unknown. Unstable political conditions, coupled with repeated Muslim invasions, might have forced them to find pastures a new.

They are stated to have resorted to practices even more hideous than those of the Kapalikas. They took food from skulls, besmeared the body with ashes, ate ashes, drank wine. Ramanuja, who describes them as Mahavratadharas and Logudadharas, tell us that, besides the above practices, they ate the flesh of dead bodies. They had matted locks, and bracelets of *Rudraksa* seeds.

From inscriptions we learn that they managed big educational institutions, called *Mathas*, which were attached to Saiva temples and enjoyed the patronage of kings, governors or feudatory chiefs. Some of them, eg., Sivesvarasakti, Vamasakti and Kriyasakti, were *Rajagurus* or royal preceptors.

The Kalamukhas appear to have been divided into two major schools, called Sakti-parisad (-parse) and *Simha-parisad (-parse)*.

The time and reason of their decline and eventual disappearance cannot be determined with precision. It is, however, a fact that the revival of the more progressive Lingayats and the Vira-saivas in the twelfth century AD considerably eclipsed the glory of the Kalamukhas.

The other Saiva sects of the Far South, of which the most popular were the Sanskrit School of Siva Siddhanta, the Tamil Saivas and the Vira-saivas or the Lingayats, got a firm foothold from the sixth century onward. These schools come under Agamic Saivism according to Farquhar. The main difference between Agamic Saivism and the Saivism of Kashmir lies in the fact that the *Trika* system of Kashmir, though agreeing with the *Agamas* in principal problems, adopts the doctrine of Samkara so far as the identity and oneness of Brahman, the individual souls and the world are concerned.

Farquhar distinguishes between the Sanskrit and Tamil schools as follows. The Sanskrit school, with its literature in Sanskrit and Brahmanas as chief followers, holds the Vedantic view of *Visistadvaita*. The Tamil school, with its non-Brahmana followers and Tamil literature, holds the Vedantic view of *Advaita* or *Bhedabheda* according to some. This view is challenged by some on the ground that there were Brahmana followers also of the Tamil school.

The doctrine of the *Agamas*, on which Tamil Saivism is mainly based, is on the three following main principles, viz., *Pati* (Lord), *Pasu* (individual soul) and *Pasa* (world as bondage). The entire system has four *padas* (feet), viz., *Vidya* (learning), *Kriya* (rite), *Yoga* (meditation) and *Carya* (morality). The Lord is different from the souls which are not independent and the fetters which are unintelligent. God, the omniscient, is the universal agent. Inference establishes the existence of the agent knowing the fruits of action. He is free from the fetters like *Mala*, action. His body is constituted by the five forms of Sakti, viz., Isana, Tatpurusa, Aghora Vamadeva and Sadyojata. His body, the result of his will, is the cause of the five operations of grace, obscuration, destruction, preservation and production. The liberated souls become Siva.

Saivas differ in their ideas about the state of the soul in liberation. According to some, the defilement of the soul can be removed leading to a permanent release from all bonds. Others think that the

soul remains potentially corrupt though not operative. Yet others hold that the liberated soul acquires miraculous powers (*Siddhi*), and the person concerned gets a divine nature. Some are of the opinion that the emancipated soul is as insensible as a stone. The Tamil saint, Manikkavacakar, thinks that such a soul, freed from defilements through Siva's grace, requires divine wisdom, and enjoys eternal enjoyment of presence before Siva.

The Vira-saivas, popularly known as Lingayats, so-called as they carried *Siva-lingas* on their bodies, were a powerful class in South India, particularly Karnataka and the Telugu areas.

From inscriptional evidence[15] it appears that this school existed in the twelfth century A.D, if not earlier. One Basava, supposed by some to have been the founder of the sect, actually appears to have been a stalwart as an exponent.

The extensive literature, containing the sayings of Basava, and written in Kannada, shows that *bhakti* is the core of the religious outlook of Karnataka; in fact, it is stated to be the sole means for emancipation. To *bhakti* was added *jnana;* both these can be had only through God's grace, and not by personal effort. For obtaining this grace complete surrender and dedication are necessary. *Karman,* in the prescribed manner, is also a requisite. Thus, the structure of Vira-saivism stands on ethical principles.

Bhakti is conceived as based on the relationship of *sakhya* (friendship), *madhura* (erotic like *satipati-bhava*), etc. This idea appears to be derived from Vaisnavism which teaches five modes of *bhakti*, viz., *dasya* (spirit of service), *sakhya*, *vatsalya* (filial affection), *madhura*, *santa* (quietism).

It is held by some that the *bhakti* cult of Bengal, at the time of Caitanya, was influenced by the South Indian school of Madhva[16]. This view lacks positive evidence. But, it is noteworthy that Jayadeva, who was perhaps the sole pre-Caitanya writer with a devotional bias, composed his *Gitagovinda* under a Vaisnavite Sena King who belonged to a family that migrated from Karnataka[17].

Basava is not inclined to enforce the rigidity of the caste-system. He says that the devotee of god is of the highest caste. This appears to have close similarly with the idea expressed in the verse

candalo'pt dvijasrestho hari-bhakti-parayanah, so well-known in Bengal Vaisnavism.

Basava does away with the Brahmanical sacrifices, the practices of bewitching people by charms and the science of astrology.

Basava tried to place women, who were relegated to a low position, on an equal footing with men. The reformist zeal of Basava led him to advocate widow-remarriage and divorce. Another instance of the progressive outlook of Basava was the recognition of the dignity of labour.

The large number of monasteries of this sect and the attitude to socio-religious equality are attributed, not on adequate grounds, by some[18] to the impact of Jainism and Islam, and by others[19] to Christianity which claimed a large number of adherents in the neighbouring areas.

In course of time, this school was split into four groups, viz. *Samanya*, *Misra*, *Suddha* and *Vira*.

In Vira Saivism the role of *Guru* has been emphasised.

A noteworthy feature of this school is that the followers are called *jangamas* (the moving ones). This word, perhaps, refers to the provision that they were asked to be constantly on the move, wandering from place to place.

Use of ashes, wearing a necklace, holding a rosary of *Rudraksa*, drinking *padodaka* of the *Guru*, partaking of *prasada* i.e., the remnant of the food, offered to the *Guru* or the food offered to a *jangama*, the recitation of the *mantra Namah Sivaya*, etc. are some of the duties of a Vira-saiva.

The six stages in the path towards the union with Siva are *bhakti, mahesa, prasada prana-linga, sarana and aikya* (merging in the deity).

A sub-sect of the Saivas is called Harihara. The adherents of this sub-sect make images in which Hari and Hara are combined. It seems that attempts at fusion of Saivism and Vaisnavism were at the root of this sub-sect.

The *Harivamsa* (ii. Adh. 129, 40 ff), believed to be a supplement to the *Mahabharata* (present form C. 4th cent. AD), appears to be the earliest work to refer to the Harihara school.

It seems that attempts at fusion of Saivism and Vaisnavism were at the root of this sub-sect. Such fusion appears to be referred to in some Puranas, e.g., *Matsya* (Adh. 260), *Skanda* (VII.2, 17, 187 ff), *Linga-purvardha* (Adh. 96) *Bhagavata* (viii. 6-7). The *Naradiya Purana* (Adh. 83, 23 ff) makes Krsna and Siva assume the form of Harihara. The *Brhadharma* (Purvakhanda, Adh. 9, Slokas 39-47) states that no difference exists between Siva and Visnu. They are like water in two jars. The *Vaju* (Adh. 25, 57, 20-26) states that all things are manifestations of Rudra Narayana. The *Siva Purana* (Sanat-Kumara-samhita Adh. 23.51.30) refers to the worship of the composite image of Harihara.

The *Brhat-tantrasara* (p. 199) lays down the procedure of the worship of this combined deity. In this worship *Pitha-puja* can be done with either *Visnu-mantra* or *Siva-mantra*. It is interesting to note that, in later times, it was enjoined that Visnu could be worshipped on a *Siva-linga*.

Some *Saiva Samhitas* and *Agamas*, e.g., *Kanikagama, Kiranagama*, etc., provide rules for the construction of Harihara images[20].

Besides literary sources, early medieval epigraphy[21] and sculpture[22] also testify to the vogue of the worship of Harihara images. The renowned Lingaraja Tample of Bhuvaneswar, in Orissa, contains the image of a deity which is stated to be of Harihara[23].

Images and shrines of Harihara are found in large areas of India, e.g., Western India (Gujarat), Bihar, South India.

Historical evidence shows the popularity of the worship of Harihara from the time of the Guptas (4th and 6th cent AD). The spirit of harmony between Saivism and Vaisnavism appears to have developed since the time of the Kusana King Huviska (C. 106-138 AD). A gold coin[24] of this king depicts, on the reverse, Siva with four arms and hands holding a goad, wheel, trident and thunderbolt. The wheel (*cakra*) is clearly associated with Visnu.

The cause of the attempt at the fusion of the two cults perhaps lies in the following circumstances. Buddhism took a firm grip over the people ever since pre-Christian times. Asoka gave a boost to it. Till the rise of the Guptas, Buddhism continued to flourish. There was a Brahmanical revival under the Guptas. Finally, the preachings of Samkaracarya sounded the death-knell for Buddhism. The Brahmanas were ever anxious to resist the surging current of Buddhism and made desperate attempts, like the composition of Puranas and provision for a network of *Vratas*, to rehabilitate their religion in jeopardy. A sense of common danger perhaps prompted the various Brahmanical sects to close their ranks in order to offer united resistance to the formidable foe. This probably led to the harmony between the otherwise disparate faiths. This syncretisin tendency is noticeable also in the Pradyumnesvara motif in the time of king Vijayasena (12th century AD) of Bengal.[25] Here we find Siva, Uma, Laksmi and Narayana, carved on both sides of a statute. This is an effort to coalesce Hari-Hara, Laksmi-Narayana, Uma Mahesvara forms. The Sobhanesvara inscription[26] bears out this attitude.

We shall deal with Kashmir Saivism in a separate chapter. There are many similarities between Kashmir Saivism and South Indian Saivism. But, in philosophical ideas the two differ. The difference may be expressed by saying that while the Kashmir school is idealist, the South Indian school pluralist in metaphysical approach. Saivism in Kashmir is chiefly philosophical, while that in the South it is mainly religious and *rit*ualistic. In the South school, God's help is invoked for saving the sinner. But, in Kashmir, particularly at a later stage, resemblance with Sankara's doctine is noticed. Certain technical terms, such as *Spanda, Pratyabhijna*, used in Kashmir, are absent in the south.

Despite fundamental similarities between the two schools, no case of the one borrowing from the other can be made out.

It is interesting to note that, as we have seen before, South Indian Saivism appears to have been influenced by Kashmirians. Farquhar, thinks[27] that Samkara, the south Indian Advaita ascetic, influenced the Saiva leaders of Kashmir.

The idea of worshipping Siva and Sakti, in an inseparable form, appears to be Tantric. The worshippers of Tripurasundari, another name of Parvati, are directed of meditate on Devi, as sitting on the lap of Siva seated in the *Mahapadmasana* posture.[28]

Siva's relation with his wife, Ganga, also attracted the artists. She is represented as being carried over the head of Siva. The idea of the union of Siva-Ganga is found in the Ramayana (C. 2nd or 3rd cent A.D.) and the *Mahabharata* (C. 4th cent. A.D.). Images of Gangadhara are found almost entirely in South India although the Ganges is a river of the northern region.

The foregoing account amply demonstrates the wide popularity of Saivaism in India, particularly in Kashmir and South India. We have also seen that there arose many subsects. The images of Ardhanarisvara, Uma-Mahesvara, Kalyana-sundara and Gangadhara are sufficient proof of the respective cults. But, no sect appears to be connected with these images. The images of Siva can be divided into two broad classes, viz., Fierce (*Rudra*) and Quiet (*Saumya*).

It is believed by some that the Kusanas and Greeks conceived this idea of the combined god and goddess, and the sculptors of the Gupta age gave it a finished form.

Of the images of Ardhanarisvara in South India, a notable one is in Brhadisvara temple at Tanjore, dating back to the Cola period (11th-12th cent AD).

It states that the tample was built in honour of both Visnu and Bhavanipat (Siva).

An example of the harmonising tendency is furnished by *Trimurti* images, found throughout the length and breadth of India. *Trimurti* represents Brahma, Visnu, Mahesvara. With the addition of Siva of Harihara, the latter was called *Hai-Hara Pitamaha.*

The same tendency is found in the epic motif of Visnu in the form of Siva and Siva in the form of Visnu[29].

The Puranas also bear witness to this eclecticism. For example, the *Linga Purana* (Adh. 96, Sls. 11-12) says that Visnu and Siva are merged like water in water, milk in milk.

It may be observed that the idea of pairing deities dates back to Vedic times. For example, in the *Rgveda* we come across such dual divinities as Mitra-Varuna, Agni-Soma, etc.

Literary and archaeological evidence shows the harmonising of Martanda (Surya)—Bhairava (Siva). There are remains also indicating the composite representation of Brahma, Siva, Surya.[30]

Besides the kinds of images, referred to above, there are many images and figures of Ardhanarisvara (half woman, half man) perhaps originating from the idea of *purusa-prakrti.* According to some, it represents, in a more convincing and vivid form, the *Linga* and *Yoni,* the symbol of creation.

Another composite form of the above deities is represented by the figures of Uma-Mahesvara or Hara-Gauri. The origin of the worship of this form dates back to the age of the Mahabharata—(present form C. 4th cent. AD). Such images have been found at many places of Bihar, Varanasi, Mathura, Bengal.

Kalyana-sundara is yet another composite form representing the marriage of Siva and Parvati. This marriage is beautifully represented in the Elephanta Relief. Another exquisite specimen is a well-known relief in the caves of Ellora.

There are many literary references to Ardhanaisvara, sometimes by different names. Puspadanta, perhaps of the Gupta period, refers, in his *Mahimnastava,* to it as *dehardhaghatana* (Avalon's ed., p. 53).

Utpala's commentary on the *Brhatsamhita* (L VII, 43) describes it as Ardhagaurisvara. A detailed description occurs in the *Matsya Purana* (Adh. 260, Sls. 1-10).

An interesting story of the origin of the inseparable union of Siva and Parvati, in which human frailty is ascribed to divine being, occurs in the *Kalika-purana* (Chap. 45). Once the appearance of Parvati was reflected in the crystal-clear bosom of Siva. Taking it to be the figure of another lady Parvati became furious; as Bhatti says—*na manini-samsahate, nyasamgamam*—no honourable lady brooks her husband's union with another lady. However, Siva succeeded in removing his wife's suspicion. After that, Parvati wished to be in-

separably connected with Siva in order to prevent the recurrence of such an unfortunate incident.

In this connexion, it may be added that the bi-sexual representation of deities has its origin in the Veda. For example, we may point out the hymns of the *Rgveda* in which there are dialogues of Yama-yami (*Rgveda* X. 10), Pururavas-Urvasi (X. 95).

The *Brhadaranyako Upanisad* (I.4) speaks of the bi-sexual *Atman*, the principal Purusa, dividing himself into male and female parts. The *Katha Upanisad* (XIII. 7) described Prajapati as assuming a bi-sexual form for creation.

Figures of Ardhanarisvara can be seen on terracotta seals[31] and stales[32]. Besides, there are many images[33].

When the conception of Ardhanarisvara originated cannot be determined with certainty. The above stele represents a figure of the Kusana period (C. 1st cent. A.D.). The Greek author, Stataeus (C. 500 A.D.) appears to refer to such an image.

We have elsewhere seen that, among the relics of Indus Valley, there is a figure looking like Siva in meditation. There is a marble statue at Mohenjodaro with its head, neck and body erect and half-closed eyes fixed on the tip of the nose. *Yoga*, in some form or other, has been in vogue in India from pre-Vedic times. It was found in a manner even among non-Vedic people[34].

Some later Tantric writers attempted to show that Tantra is based on the Veda. The *Rudrayamala* (Ch. xvii) regards Supreme Goddess as belonging to the Atharvavedic pantheon. The Kula-sastra is stated, in the *Kularnava Tantra* (II. 10, 85, 140-41), to be based on the Veda.

Some Tantras, including the *Parasurama-kalpasutra* (III. 30), mention the Rgvedic *mantras* I. 22. 20. 21, I. 154. 2, IV. 40. 5, VII. 59. 12, X. 184. 1-2 in connexion with the *Pancamakaras*. The *Tantrasara* of Krsnananda also refers to them.

The Vedic *Gayatri-mantra* has been adapted for application in Tantric invocation to deities. Orthodox writers have attached an opprobrium to Tantra. We shall see the attitude of some Puranas denouncing Tantra.

Tantra can be branded as *Nastika* only in the sense that it does not recognise the authority of the Veda, but not as denying the existence of God like the Carvakas.

Yamunacarya, in the *Agama-pramanya*, states that Tantras, not favoured by the Veda, are popular among people of low classes. Ksemendra, in his *Desopadesa* and *Narmamala*, refers, in a derogatory manner, to Tantric rites.

Apararka, commenting on the *Yajnavalkya-smrti*, quotes Smrti passages vehemently condemning the adherents of Tantra. Samkaa, in his commentary on the *Brahmasutra*, deprecates Tantra as running counter to the Veda.

The *Rudrayamala* (Ch. xvii) regards Supreme Goddess as belonging to the Atharvavedic pantheon. The Kula-sastra is stated, in the *Kularnava Tantra* (II. 10, 85, 140-41), to be based on the Veda.

In certain Vedic works, e.g.,*Srautasutras* of Latyayana (IV. 3. 17), *Gobhila-Grhyasutra* (II. 5. 6. 9-10), *Taittiriya Aranyaka* (IV. 7. 50.), to mention only a few, sexual intercourse is regarded as a part of religious rites.

Drinking of wine appears (e.g. *Satapatha Brahmana*, V. 1.2.9; *Aitarya*, VII. 1.5. etc.), to have been in vogue in sacrifices.

The Vajapeya and *Sautramani* seem to be the precursor of the *Cakra* of the Tantric devotees. The former, meaning Drink of Strength, used to be offered by warriors and kings; in it, besides *Soma* which was permissible, even the ordinary *Sura* used to be drunk. The *Sautramani* was a sacrificial ceremony in which, instead of the drink of *Soma*, *Sura* was offered to deities. It is recommended for one who has drunk too much of *Soma* or one whom it does not suit. *Sura* is also prescribed for a Brahmana desiring success, a banished king wishing the restoration of kingship, a warrior intent on victory and for a Vaisya desiring to acquire great riches.

The Tantric attitude of doing away with caste-restrictions appears to be to the effect tnat, in the performance of a sacrifice, the persons present become Brahmanas and the distinction of cases is obliterated.

The mystic syllables *phat, hum*, etc., used in some Vedic texts (e.g. *Taittiriya-Aranyaka* IV. 27), correspond to the Tantric *Hrim, Hum*, etc.

The Vedic ritual of purifying the body by uttering *mantras* and touching the different limbs, supposed to be occupied by deities, (*Aitareya Aranyaka*, III. 2) naturally reminds one of the practice of Tantric *Nyasa*.

It may be pointed out that Tantra is not totally opposed to the Veda. For example, the *Mahanirvana* (v. 197 ff.) prescribes Vedic *mantras* for certain Tantric rites. RV.i.22.20, viii 59.12, etc., are prescribed for sanctifying the five *makaras*. RV. x. 9.1-3 are prescribed in *Namakarana*. The *Parasuramakalpasutra* prescribes (x.10) Vedic *mantras* as we have already stated.

The *Kularnava* and some other Tantras praise the Vedas, use Vedic *mantras*. The *Kularnava* (xii. 33) cites the verse *Yasya deve*, etc., from the *Svetasvatra Upanisad* (vi. 23).

It is true that the cruel acts of *Marana*, etc., taught in Tantra, are opposed to the Trayi or the triad of *Rg, Yajus* and *Sama-Vedas*; the *Atharvaveda* contains some sueh *Abhicara* rites. But, Tantra is not wholly anti-Vedic, as is attested by some orthodox Brahmanical works. For example, the *Devibhagavata*, as pointed out in connexion with Purana, holds that as much of Tantra as is not opposed to the Veda is authoritative.

Devi, the *Bahvrcopanisat* refers to *Para-sakti* and *Kadi Vidyas*. P.V. Kane thinks that these minor Upanisads were composed with the deliberate object of boosting up Tantric authority in the orthodox Brahmanical society whose Tantras were generally looked down upon.

Some Tantras acknowledge the authority of Upanisads in certain matters. For instance, the *Kularnava* quotes the *Svetasvatara* (vi.23) about the importance of *guru*.

There is marked similarity between the basic principles of Tantra and some of Upanisadic doctrines. For example, the idea of *saguna* and *nirguna* Brahman of the Upanisads is found in many verses of the second chapter of the Mahanirvana.

The *Chandogya Upanisad* (viii. 1.1) mentions 101 *Nadis* one

of which penetrates the crown on the head; moving upwards by it a man attains immortality (viii. 6.6). The doctrine of *Nadis* is found also in the *Kathopanisad* (vi. 16). The *Prasna Upanisad* (iii.6-7) states that each of the 101 *Nadis* has 72 *Nadis* each of which has 1000 more. The *Mundaka Upanisad* (ii. 2.6.) may also be mentioned in this connexion. The Tantric conception of Nadis was, perhaps, borrowed from the Upanisad. The *Chandogya* (viii.6.1) states the *Nadis* of the heart consist of subtle substance, brown, white, blue, yellow or red in colour. P.V. Kane thinks that this might be the germ of the Tantric name of *Pingala*. The *Maritrayani Upanisad* (vi. 21) speaks of a *Nadi* going upward like the Tantric *Susumna*.

The idea that *Jivanmukti* is attainable only by a vision of the deity worshipped, expressed, for instance, in the *Paramanda-sutra* (p. 9, Sutras 3-8), appears to be an echo of the *Svetasvatara Upanisad* (iii. 8, vi. 15) which says *tameva viditvatimrtyumeti*. In some cases, even the words of the Upanisads are found verbatim in some Tantras. For example, *nanyah panthah*, used in the *Parananda* (pp. 6-7, Sutras 59), appear in the same passage of the *Svetasvatara*. In connexion with *Jivanmukti*, the *Parananda* uses the words *na sa punar-avartate* (p. 9, *Sutras* 3-8) which occur exactly in the same form in the *Chandogya Upanisad* (viii. 15). The words *brahmavid apnoti param*, used in the same passage of the *Parananda*, are found in the *Taittiriya Upanisad* (Brahmanandavalli).

The reformist and revolutionary religious movements of the medieval age naturally welcomed certain liberalising factors in Tantra, e.g., doing away with caste-restrictions, seeking God within human bodies, liberation through enjoyment, exaltation of women, acceptance of *guruvada*. These ideas became popular with heterdox faiths of Buddhism, Jainism and Carvaka philolosophy or *Lokayata darsana*.

While some reformist organisations raised a voice of protest against the age old barriers of caste, etc., they remained within the Hindu fold. But, some recalcitrant groups totally snapped their ties with Hinduism. One such prominent group was the Sikhs.

FOOTNOTE

1. *Asvalagara Sraupasutra*, X. 8.1 ff, *Apastamta*, XX., XXII; *Katyayana*, XX, etc.
2. It has been interpreted in two ways:

   (i) One who has phallus as one's deity.

   (ii) One who plays with the genital organ. According to the *Nirukta* (iv. 19), the word denotes an unchaste, lustful person.
3. See P. Jash, *History of Saivism*,
4. Eg. J. Allen, *Cat. of Coins etc., in British Museums*, pp. 130-132, p. 307; *Coins of Ancient India* et., Cunningham, pt. 81, p-vii, fig. 3.
5. See *Sribhasya* on *Vedantasutra*, II. 2. 35 ; *Vedanta-Kaustubha-bhasya* of Srinivasa, II. 2. 37; *Pancaratra-pramanya* of Vedottama; Laksmidhara's commentary on *Saundarya-lahari.*
6. For references in classical Sanskrit Literature, see the chapter on Tantric Elements in Sanskrit Literature.
7. See *Prabodha-candrodaya*, iii. 16.
8. See *Caryagitikosa*
9. Eg. Nirmanda copper-plate of Sarvavarman *(Corpus Inscriptionum Indicarum, Vols. i-iv ; Epigraph of Udaipur (Annual Report of Rajputana Museum*, 1922-23, p. 2; Epigraph of Hammira of Ranathambar; Epigraphia Indica, XIX, p. 47.
10. *Jour, of Bombay Branch of Royal Asiatic Society*, xiv, p. 26.
11. See Rao, *Elements of Hindu Iconography*, II. pt. I, pp. 27-28.
12. Vide Ramanuja's *Sribhasya*, II, 2.
13. Eg. *South Indian Inscriptions (*Desai), xv, Nos. 32, 73; *Epigraphia Indica*, vi, pp 96, 97, xv, pp 156 ff, xviii, pp 161 ff, xviii, p. 189, xxiii, pp. 161 ff; *Madras Epigraphical Collections*, 1907, No. 1289, 1914, Nos. 441, 443; *Bombay-Karmataka Inscriptions*, II, 1964, etc.
14. See J.N., Banerjee, *Pañcopasana*, Calcutta, p. 160.
15. Eg. *Epigraphia Indica*, XXI, p. 16
16. See *Indian Culture*, iv. No. 4, p. 431

17. See N. G. Majumdar, *Inscriptions of Bengal*, Vol. III, p.p. 46-50, 110-13.
18. Tarachand, *Influence of Islam on Indian Culture*, pp. 119-29.
19. *Madras Journal of Literature and Science*, 1840, January, p. 145.
20. See Rao, *Elements of Hindu Iconography*, II, Pt.2, App B pp. 168-71.
21. *Ibid*, II, pt. 1
22. Vide P.L. Gupta, *Patna Museum Catalogue*
23. See K. C. Panigrahi, *Archaeological Remains at Bhuvaneswar*, p. 257.
24. See P. Gardener, *British Museum Catalogue of Coins*, p. 148, pt. XXVIII, 16.
25. See Majumdar, *Inscriptions of Bengal*, III, pp. 42-56.
26. See S.N. Rajaguru, *Inscriptions of Orissa*, III, Pt. II, p. 342.
27. *Outline of the Religious Literature of India*, p 198.
28. See C. Chakravarti, *IHQ*, VIII; V.S. Pathak, *Saiva Cults in Northern India*, p. 25.
29. *Indian Antiquary*, XVIII, p. 273
30. *DHI*, pp. 550-552
31. E.g. *Annual Reports of Archaelogical Survey of India*, 1913-14, p. 152, No. 764.
32. E.g. *Jour. of U.P. Historical Society*, 1937, II, pp. 30-32, about a stele in Mathura Museum.
33. E.g. K.D. Bajpai, *Sagar Through the Ages*, p. vi.
34. Garbe in *Ency. of Rel. and Ethics*, xii, p. 833.

Chapter 4

Tantra and Cultural Complex of India

Chapter 4

Tantra and Sakta Works:

These two classes of works are similar to a great extent. But, some distinguish between them in certain respects. P.V.Kane points to the fact that the Saktsa consider Devi as Supreme, but Tantras (including Buddhist and Jaina works are not confined to Sakti to Devi alone.

Vedic Literature (including Upanisads) and Tantra:

Some hold that Tantra is anti-Vedic or outside that Vedic tradition (*Vedabahya*). But, a close study reveals that there are some similarities between the two. Sakti in Tantra, according to some, has its precursor in Goddess Vak of the *Devi-sukta* of the *Rgveda* (x.125); Vak is stated to associate with Rudras, Adityas and Vasus. Others, however, differ. Some discover the germ of many Tantric matters in the Veda. The *Rgveda* speaks of Sakti of God. The word Sakti occurs in the *Rgveda* several times (e.g.i. 31. 18 iii, 31. 14. iv.22.8, v.31.6), etc. Though there is no provision for the worship of Sakti as a separate creative principle, protection, coutage, bounty, etc., are associated with Her. As Sakti is associated with Siva in later times, so females of Gods are mentioned in the *Rgveda* e.g., Indrani and Varunani are consorts of Indra, Varuna respectively.

The RV mentions (vii. 21. 5, x. 99.3) magicians who were probably non-Aryans described as *adeva* (godless) *anrtadeva* (worshipping false gods). RV. vii. 104 and x..37 show that people were afraid of black magic.

According to some, Tantric elements are found in the concept of Mahanagni, the Great Naked Woman, occurring in the *Atharvaveda*. In one context, relating to marriage, Mahanagni is alluded to. The twin-gods, Asvins, are required to protect the bride by their power with which they got the genital organ of Mahanagni sprinkled (AV. xiv. 1.36). In the same context, wine and dice also are stated to

have been sprinkled. This sprinkling of the genital organ and other things probably formed part of a ritual.

Already in the *Rgveda Khila,* which is generally believed to have been a later addition, we find Mahanagni who is told that he, being unsatisfied, is roaring (RV.Khila V. 22.6; AV. 136.5 with variant readings).

There is reference (AV.XX.136.6=RV.*Khila* V.22.9) to Mahanagni running after Mahanagṇa, her male partner. Mahanagni is supposed by some to represent a twofold aspect. In one aspect,she grants progeny and full womanhood, while, in another,She causes the production of bumper crop. In the latter aspect, She symbolises the earth.[1]

In should be noted that Mahanagni may symbolise also the altar for Vedic sacrifice. At one place, the altar is described as a young woman (*Yuvati*) supervising the ritual (RV. X. 114.3).[2]

Mahavrata rite is designed to fertilise the earth. In an older form of it, sexual union as a fertility rite is permitted. Magic and *Abhicara,* in the *Atharvaveda,* are believed to have been the precursors of similar elements in Tantra which is sometimes designated as *Upaveda* of the *Atharvaveda (Sukranitisara,* iv, 3. 39). It is due to the inclusion of the elements, which later on formed the staple of Tantra, that this Veda was excluded from Vedic Samhitas which came to be designated as *Trayi, i.e.,* the tried of *Rk-Yajus-* and *Samavedas.*[3]

Siva Sakti, the central theme of Tantric philosophy, occur in many texts of Vedic literature. For example, the *Hamsopanisad* mentions *Sadasivah Saktyatma.* According to the *Svetasvatara,* the Supreme Energy to God is stated to be heard in many ways- *parasya sakir-Vividhaiva sruyate.* This Energy is Adys Sakti of Tantra.

The supremacy of *Sakti* is mentioned in the *Tripuratapani, Tripuropanisat, Devyupanisat,* etc., The *Tripuropanisat* mentions even worship with the five *Makaras.* So Tantra cannot be branded as *Vedavahya.* It should, however, be noted that these Upanisads are regarded by many modern scholars as apocryphal and of much later origin.

In the *Kenopanisad,* which is a genuine work of this class, the legend of Uma-Haimavati, the Supreme power of Sakti, is illustrated.

In connexion with miscellaneous Tantric works, we shall see how the *Isopanisat* has been interpreted from the Sakta standpoint. It may, however, be contended that Tantric ideas, which were of a later development, appear to have been read into an old work by a commentator of a very late age.

Those, who believe that Tantra is very old, call it the fifth Veda whose authority is not less than that of the Veda.[4] Some hold that Tantra has only rendered Vedic rites easier and more suitable for practical life. For example, the *homa* of Vedic sacrifice is recognised in Tantra too. The difference is that the external aspect of *homa* is not stressed; Tantra emphasises self-surrender which is the inner significance of *homa.*

Kullukabhatta, a commentator of the *Manusmrti* quotes (under Manu ii. 1) Harita who divides *Sruti* into two classes, ciz., *Vaidiki* and Tantriki; thus, Tantra is regarded as Vedic.

Some think that the concept of Sakti is derived from the Vedic idea of the forces (*Sakti*) of nature underlying the Vedic deities. As an evidence of the antiquity of Tantra, it is held that *abhicara* of the *Atharvaveda* was the precursor of Tantra. The *Nrsimhatapaniyopanisad,* belonging to *Atharvaveda,* is like a Tantra. That it was genuine appears to be proved by the fact that Samkaracarya commented on it.

The origin of the doctrine of *Nadis* in Tantra can be traced in the *Katha Upanisad* (vi. 16) and *Chandogya Upanisad* (viii, 6.6). It is state that there are three hundred and one *Nadis* of the heart. One of these penetrates the crown of the head. The *Prasna Upanisad* (iii.6.7) holds that each of the above *Nadis* has seventy sub-*nadis* each of which has one thousand more. In this connection, the *Mundaka Upanisad* (ii. 2.6) also may be referred to. This Upanisad also refers to Kali, Karali. The *Chandogya* (vii,. 6 .1) states that the *Nadis* of the heart consist of a subtle substance which is brown, white, blue, yellow or red. This may have been the basis of the name *Pingala* The Maitrayani *Upanisad* (vi.21) refers to the *Nadi* going upwards as the *Susmna.* In the Uma-Haimavati myth of the

Kenopanisad, attempt has been made to estiblish the non-duality of Sakti and Sktiman, a typically Tantric idea. The *Hiranyakesi-grhyasutra* mentions Bhadrakali.

As in the *Aitareya Brahmana,* so in the *Nighantu* (i.11) Vak is referred to as Nana(*Nagna*) which is supposed by some to foreshadow the future naked form of Kali. Goddess Nikumbhija of the *Ramayana* is regarded as a form a Tantric Sakti.

The sacrifice to Nikumbhila, by Ravana's son, is considered as a black rite designed to destroy the enemy.

In the Sankhayana Grhyasutra (ii. 14.14) there is reference to Bhadrakali.

The Buddhist Mahayana work, *Suvarnaprabhasa,* bears the impress of a Tantra. It is said to have been explained in China by Kasyapa Matanga during the reign of King-ti (58-75 AD). There is no evidence of the Buddha having preached Tantric ideas. Tantric elements appear to have been incorporated into Buddhism long after the demise of the Master.

The Chinese translation by Dharmaksema (414-433 AD), Paramartha and his pupils (552-557) and I-tsing (703) are available. The Mahamayuri, which is of the *Dharani,* class, appears to have been translated, for the first time,into Chinese in the 4th cent. AD The *Suvarna-prabhasa* and the *Mahamayuri* are referred to by some to prove the high antiquity of Tantra.

Some Trantras, e.g., *Nirvanatantra,* mention four classes of *gurus* viz., *guru, parama-guru, parapara-guru,* and *paramesthi-guru.* According to the *Nila-tantra* (V.73,) Goddess Sakti is *parapara-guru* Siva is *paramesthi-guru,* one's preceptor is his *guru* and *guru's.* Some works e.g., *Nilatantra* V. 65,66, divides *gurus* into three class viz., *Divyauga* (divine beings), *Siddhaugha* (sages) and *Manavaugha* (human beings). It appears to divide *gurus* in another way into two classes viz., *Taraguru* (V.64) and *Devaguru* (v.71). Some other Tantras (e.g. *Syamarahasya* also give the above classification of *gurus.*

It is stated that the names of male *gurus* should end in *ananda* (e.g. Brahmananda). or-*natha* (e.g.Matsyendranatha, Minanatha,), and those of those of the female preceptors in-*amba.*[5]

After naming some *gurus,* the *Nilatantra* characterises them as belonging to *Tarinikula,* i.e, a line of *gurus* imparting *Tarini-mantra* (V.68).

The position of the *gurus* among the Tantric *Sadhakas* is so exalted that he is regarded as even superior to one's father. The *Nilatantra,* for instance, cites the verse (ii. 146) of Manu, which extols the preceptor, imparting Vedic initiation to a person, as superior to the progenitor; obviously, it substitutes Tantric *diksa* for Vedic initiation. This Tantra, in another context, declares (V. 65) that the *mantrada* (giver of *mantra* is superior of one's father (*janaka-dadhika*). Indian culture does not set much store by the physical birth of flesh and blood which is common to lower animals. It lays greater stress on intellectual and spiritual regeneration as more important than mere generating the mass of flesh. The wise Indians often expressed the sublime idea that the body is sure to perish (*ekantavidhvamsi*), whereas merits last through ages (*kalpantasthayino gunah).* Flesh and blood of the body are also called *mantra* (Raghava on *Saradatilaka* V. 95-96).

Some texts prescribe rules for rousing the consciousness of *mantras(Pranatosini* IV.I, p.222, *Gandharvatantra* XXIX. 24-25).

Some Works (e.g. *Tantraraja* XXXV. 64-66 *Purascaryarnava* VI, p. 526) provide that one should not only understand the simple meaning of a *mantra,* is the manifestation of the real nature of Sakti, and fell that he is merged in the essence of the object of his spiritual exercise.

The ten ways of purifying *mantras* are *janana, jivana, tandana, bodhana, abhiseka, vimalikarana, apyayana, tarpana, dipana and gupti* (Krsnananda's *Tantrasara,* p. 52).

One, who attains *mantrasiddhi,* acquires a peculiar brightness of the body and a lasting peaceful state of mind.

Mantra-sikha is the name of a purifucatory flame, supposed to be roused within the body during the ascent of Kundalini. (*Purascaryarnava,* VI, pp 527-28). Raghavabhatta on *Saradatilaka* II. III speaks of the purification of *mantras* with *pranayama* according to the *Yonimudra* process and reciting them one thousand and eight

times.

The *Kularnava* (VI) lays down the process of purifying a *mantra* by citing the letters from left to right and right to left.

In some texts, the body to God is called *Mantratanu.*

Mantrayana is the name of Tantric Buddahism.

Laghima (power of assuming excessive lightness), *garima* (power of assuming excessive heaviness), *prapti* (power of obtaining anything at will), *prakamya* (irresistible will), *Isitva* (superiority over others) *vasitva* (power of keeping others under control.) There are lesser *siddhis* too. The greatest *siddhi is mahanirvana or moksa.*

Mantra[7]

It occupies a very high place. God is conceived as *mantra. Mananat trayat* it *Mantrah—mantra* is so called as it saves one from the bonds of rebirth through contemplation or knowledge of the universe.

The lifeless syllables of a *mantra,* being uttered in contact with *Susumna,* acquire infinite powers. Joy, will, creative power and peace are prominent in different *mantras.*

Mantras, constituted by letters from 'a' to *ksa,* are called *bija*[7] (Seed); it is obtained by a disciple. The letters of the alphabet are called *Matrkas* (sources.)

Tantra and Mahabharata

Some Tantras reveal high regard for the *Bhagavadgita.* For example, in connexion with *Tattva-cakra,* it is provided in the *Mahanirvana* (Viii, 214) that the *Tattvas(Makaras)* should be offered to the Highest Self with the verse *brahmarpanam brahmahavir,* etc., of the *Gita* (iv.24.)

There are two hymns, considered by some to be spurious, to Druga in the *Mahabharata* one by Yudhisthira in Virataparvan (chap. vi) and the other by Arjuna in Bhismaparvan (chap. xxiii). Durga figures not only in Purana, but also in Tantra. Thantric elements are present in the hymns. In the Vanaparvan, the names of Durga, among others, are Kali and Mahakali. In the Bhaismaparvan, the following

are some of the names of Durga; Kali, Kapali, Bhadrakali, Mahakali, Candi. These have, however, been excluded in the Poona critical edition of the epic. Some scholars think that the idea of Druga and worship were derived from non-Aryans.

This epic contains (*Santi* chap. vii) a description of Asvatthaman's worship of Siva in which the rites and practices are to a great extent, similar to *Vamacara* of Tantra.

The *Mahabharata* reveals the influence of the doctrine of Sakti.

As advised by Krsna, Arjuan propitiated Durga (Bhismaparvan, 23). for her blessing enabling him to achieve victory in the Kuruksetra war. In Arjuna's hymn to the goodness, Durga is called Sarasvati. The Pandavas invoked her blessing for their successful residence incognito for one year following the 12 years excite. In this epic, the goddess is varoulsy named as Kumari, Kali, Kapali, Mahakali, Candi, Kantaravasini, etc. The names are typically Tantric. *Kumaripua* is an essential item in Tantric rites. At first, the goddess was worshiped on the Vindhyas by the forest dwellers as Kumari. Soon after the come to be looked upon as the consort of Siva.

In Yudhisthira's eulogy of the goddess, she is characterised as Mahisasura-nasini, Vindhyacalavasini and found of wine and meat. The goddess's epithet, Vindhyacalavasini, occurs in the *Candi* too. She is also described as Kali. The goddess is also called Bhadrakali, Candi etc., in the *Mahabharata.*

The following are some of the Tantric elements noticed in the epic:

(i) By the boon of a Brahmana Kunti's acquisition of a *mantra* for bringing gods under control (Vanaparvan).

(ii) Exchange of male and female conditions between Yaksa Sthunakarna and Sikhandini (Udyoga, 182).

(iii) The restoration of *mamsa-pinda,* by Jara, eating flesh and blood, in the house of Brhadratha. (Sabha 18)

(iv) Mention of fierce Matrkas in the Skandopakhyana of the Vanaparvan(90).

(v) Various legends about Uma-Mahasvara.

(vi) Mention in the Tirtha section Vanaparvan; of the *Sakti-tirthas,* Devika (Kamakhya), Yoni, Sakambhari, Dhumavati, Kalika-samgama (confluence of rivers Kausiki and Aruna) Sriparvata, Manikarnika, etc.

(vii) The protective *mantras* of the epic remind one of *Santi-mantra* of Tantra; e.g. Draupadi's expression of the follow ing good wishes to Arjuna;

Prayahy-abighnaya.......

.....Srith.....laksmih sarasvati

ima vai tava panthasya palayantu dhanañjaya

Vana, 33.

In the eulogy of the goddess in the *Harivamsa* (59, 116), the influence of the Sakti cult is obvious. It should, however, be noted that the *Harvams'a* which is more a Purana than an epic, is believed by most modern scholars to be a supplement dovetailed into the epic at the later time.

Tantra and Arthasastra

Tantra became such a powerful force even in pre-Christian times that it infiltrated into the mundane science of polity. Systematic works on Tantra, perhaps, did not exist in those times, but Tantric ideas, harking back to the Vedic age, gripped the mind of the populace. Evidence of this is contained in the *Arthasastra* of Kautilya (4th cent B.C.). In iv. 4 of this treatise, there is reference to charms, herbs and rites performed in a cemetery in order to secure the love of women.

Superstitious beliefs in ghosts and evil spirits are reflected in this work (e.g.4.3. 40-41; v. 2.41; xiii. 2. 21-35). It was believed by people that various things like goat, etc., offered in *Caityas,* pacified demons, Kautilya refers (v. 2.59) to various rites for the following purposes; destruction of enemies. long life, love of women, wealth, royal favour, son. The charms, used in such rites, were called *Jambhaka-vidya;* in it, besides *mantras,* some roots and herbs were used. The *mantras* for the benefit of dacoits and adulterers were named *Manava-vidya.* These were believed to produce also the following effects: automatic opening of the door, inducing sleep in people, making oneself invisible, etc.

There was provision (iv.3) for the propitiatory worship of fire, river, rats, serpents, etc. It was believed that the worship of hills on special occasions could avert the attack of beasts and birds on the cattle.

The practices, designed to get rid of epidemic diseases, included the milching of cows in a cemetery, burning of a torso made of the powder of rice and some other grains.

Tantra and Purána:

Many of the Puranas reveal considerable influence of Tantra. The *Bhagavata* appears to have been most deeply influenced. Among other things, this Purana prescribes (xi.3. 47,49) the worship of Visnu according to Tantric rules. In xi 11.37, xii 11.2 etc., this Purana refers to Tantric cults of Visnu, Tantric diksa and some Tantric methods. Again, *Pindasodhana,* prescribed in this Purana, refers to *Bhuta-suddhi* provided in Tantra. The Tantric mode of worship, full of *mantras* and *kavacas,* is similar to the Puranic mode. The difference is that the Tantric worshiper identifies himself with the deity worshiped. But, the follower of the Purna does not do so; he is ever conscious that he is finite with limited capacity whereas God is infinite with unlimited power. The *Devibhagavata* holds (xi. 1.25) that as much of Tantra as is not opposed to the Veda is authoritative. This work emphasises (xi. 1.49) the importance of *Guru* in the verse *gurur-brahma,* etc. This Purana states (xi. 16.76) that *Nyasa* should be a part of *Sandhya* worship. It also mentions (xi. 16.98-102) *Mudras.* The immanence of the Goodess is stated in the *Devibhagavata,* III.6 . The *Padmapurana* (vi. 85-26) and the *Matsyapurana* (266.29) attach great importance to *Nyasa.* All this shows the influence to Tantra. Tantric *mantra, mandala, mudra, nyasa,* etc., infiltrated into Puranas. Some puranas betray an attitude of disregard, if not contempt, towards Tantra. For example, the *Kurmapurana* (I. 12.261-263) states that Satras like Bhairava, Yamala, Vama, etc., opposed to Veda and Smrti were produced for deluding (*mohaya*) people. The *Visnudharmottara* contains *Bijas* and *Kavacas.* Section. I, Chap. 226 names over a hundred *Mantras* including that of Kali. Verse 237-20 refers to

Vaisnava-kavaca. At the end of this chapter, we have Tantric formulas like *Om Sukare Prakatotkata vikatadomastra purvato raksa/Om haim hai hai haim, Om cilicili milimili...*, etc. I. 165 prescribes the application of *Gayatri* in the reverse order of the syllables in *Abhicara* or black magic against hostile persons.

In connexion with *Diksa*, the *Agnipurana* (chaps. 27, 81-87, 304,) sets forth many Tantric *mantras* and rites.

This Purana ordains (CCCL XXII-34) that the worship of the deities Visnu and others should be in three ways, Vedic, Tantric and Mixed; the first and the third for the *Dvijas* and the second for Sudras alone.

The Brahmanda-purana contains a portion, called *Lalitasahasranama* which is clearly Tantric.

The *Kalika-Purana* devotes considerable space to the treatment of *mantras, mudras, nyasas*, etc.

From Puranic quotations in Smrti digests and commentaries as well as from certain Puranic texts it is clear that the Puranas are replete with Tantric elements.

A passage from the *Devi-purana*, quoted in Apararka commentary on the *Yajnavalkya-smrti*, (Anandasrama ed., p.p. 16,18,) lays down the capacity for performing Tantric rituals as the essential qualification of one for installing images of deities.

The *Devimahatmya* (also called *Durgasaptasati Candi*) include in the *Markandeya-purana*, is nothing but the glorification of Devi. She declares herself as Supreme (*Candi*, chap. X).

The Goddess, extolled in the Puranas, has two aspects in one of which She is the slayer of demons and, in another, compassionate to her devotees. She is a combination of the fierce and the beautiful. She alone is the creator, preserver and destroyer. She is, indeed, identical with the Brahman of the Upanisad and Vedanta philosophy.

Some Tantras are important for the textual reconstruction of Puranic works. The *Katyayani-tantra* gives a chapter-wise statistical account of the contents of the *Devimahatmya*. According to this Tantra, the total number of verses is 578,

The *Vamana-Purana* (46), which is supposed to have been completed between about 900 and 1100 AD, glorifies the holy places where ancient *Lingas* are established.

The twelve *Jyotirlingas* are traditionally known to have been established at different places. These are mentioned in the *Satarudrasamhita* (ch.42).

The worship of *Sivalingas* has been widespread in India since very early times. In the Kasikhanda (94/36) of the *Skanda-Purana* (C. 800-1000 AD) thirty-six principal *Lingas* are referred to.[8]

Tantra and Samrti

Partly through Puranas and partly due to the compelling social conditions, Tantra influenced Smrti. Manu, the most authoritative Smrti writer, refers to *abhicara* and *mulakarman* rite for bringing others under control. He regards these rites as singul. Nevertheless, the prevalence of such Tantric rites at the time of the *Manu-smrti* is obvious. The work, in its present form, is supposed to have been complied or composed in the period between the 2nd century co BC and 2nd century AD.

Raghunandana (16th cent.) was the first Smrti writer of Bengal who recognised Tantric *Diksa*.

It may be noted that, on the testimony of Raghunandana, we can infer that, at his time, the elaborate procedure for Tantric Diksa was much significant.[9] Some other Smrti works also, like the *Dharmasindhu*, rely on Tantras for *Diksa*.

Tantra and Vedanta

According to Tantra, *Kundalini* is the inner spiritual power dormant within the human body. By *Sadhana* man can reach the stage when the human is transformed into the divine. Then *jiva* becomes Siva. The Upanisad prescribes means whereby *jivatman* (individual soul) is metamorphosed into *Paramatman* (the Supreme soul). The basic difference in approach is that, according to the Upanisad, the means of reaching the goal is *bhavana* (contemplation, meditation) whereas, according to Tantra, it must be accompanied by *Kriya* (action). Tantra requires physical effort along with mental or spiritual

power. Vedanta accepts the eternal Sivahood of *jiva* but Tantra holds that Sivahood is attainable by practices of special kinds.

Like Upanisads, Tantra believes that creation is but the sport (*lila* of the Supreme Being. Like Upanisads, Tantra is non-dualistic.[10]

Tantra and Samkhya

Both recognise Purusa and Prakrti. THis tends to prove that Tantra is based on Samkhya philosophy. But, there is wide divergence between the two. Unlike Tantric Siva, the *Purusa* of Samkhya is not the Universal Soul; he is not the invisible, infinite, eternal Brahman. According to Samkhya, Purusas are many, and vary with individuals. Though staying with Prakrti he is inactive having no power to create anything. He is the passive onlooker when Prakrti carries on its creative activity. *Sakti* or *Paraprakrti* of Tantra is different from the *Mulaprakrti* of Samkhya.

According to Samkhya, Prakrti, consisting in the three qualities of *Sattva, Rajas* and *Tamas,* are the source from which the material world emanates. Due to the proximity of Purusa, creation proceeds in the order of *Mahat,* etc. At dissolution, all the created objects merge into Prakrti which is eternal. In Tantra both Purusa and Prakrti are stated to emerge from the Supreme Being who is *niskala. Prakrti* is like creative energy by possessing which Brahman is called *Sakala;* these two are not absolutely distinct entities. Creation is not possible without the union of Purusa (Siva) and Prakrti (Sakti).

According Samkhya, the existence of God is not established. But, Tantric religion is based on theism. Samkhya teaches us that, due to the union of Purusa and Prakrti, creation proceeds, But,according to Tantra, creation is the sport *(lila)* of Brahman possessed of qualities(*saguna*), Brahman is not distinct from his Prakrti. So, Prakrti is not *jada* (unconscious). She is conscious, and by resorting to her, *Saguna* Brahman or Isvara manifests Himself in the diverse objects of the world.

The *Saradatilaka* enumerates 36 *tattvas* including those of the Samkhya system. Like Samkhya, Tantra regards discriminative knowledge (*viveka*) as essential for reaching the goal.

Tantra and Yoga

We have seen that a part of Tantra deals with Yoga. It appears that *Yoga* philosophy and Tantra exercised mutual influence. The *Gherandasamhita,* a work on Hathayoga, mentions (III. 1-3) twenty-five *Mudras* including the *Khecarimudra.* The importance, attached in it to *Mudras,* can be gauged by the fact that it describes them in one hundred verses. The *Hathayoga-pradipika* elaborately describes (III. 6-23) ten *Mudras.* The *Sivasamhita,* another work on Hathayoga, mentions (iv. 15-31) ten *Mudras.* An important *Mudra* in Hathayoga is the *Khecarimudra* described in the *Sivasamhita* (iv. 31-33,), *Gherandasamhita* (iii. 25-27) and *Hathayoga-pradipika* (iii,32-53). It differs from the *Khecari* described in the *Jnanarnava,* described in the *Hathayogapradipika* (iii.15-23). The *Vajrolimudra,* described in the *Hathayogapradipika* (iii, 82-96), is vulgar. It was believed to prolong the life of a Yogin even after unrestrained sexual orgies.

The *Guhyasamaja* (pp. 163-164) sets forth six accessories of Yoga (*Yoganga*) omitting *Yama, Niyama, Pranayama* of the *Yoganga* and adding *Anusmrti*[9]. This Tantra introduced Yogic practices for the quick acquisition of Buddhahood. An innovation of the Vajrayana Buddhism was the provision for the *upasana* of *Sakti* as means to liberation through Yoga.

Tantra and Àyurveda

These two branches of knowledge exercised influence on each other. Portions of some Tantric works are devoted to Ayurveda. Again, some Ayurvedic works adopted Tantric principles. For example, the *Kali-tantra* devotes Chapter XI to the causes of diseases. Diseases are divided into four kinds, natural, extraneous, mental and physical. In another way, diseases are classified as *Karmaja* (arisisng out of action,) *Dosaja* (caused by affected humour) and *Karmadosaja* (arising party from action, partly from faults.) Those which are caused by the natural-physical conditions are called natural diseases; e.g. hunger, thirst, wakefulness, death. Or, that which is self-caused is called natural; e.g. congenital blindness. That which is produced after birth or cause by injury and the like is called extraneous. Passion, anger, greed, delusion, fear, conceit, jealousy and depression are called mental diseases. Or, insanity, fainting, forgetfulness, re-

nunciation, epilepsy, etc., are mental diseases. Diseases like jaunases like jaundice are called physical. That which is caused as a result of misdeeds in the previous birth is called *Karmaja*. Or, that is *Karmaja* which is not cured by treatment, but by suffering and expiation. Wind, bile and phlegm are affected by wrong food and enjoyments. A disease so cased is called *Dosaja*. That which is caused by action in previous life and affected humour is called *Karmadosaja*. Diseases have been further divided into three classes, that which can be cured, that which is to be endured and that which cannot be cured. The first one is of two kinds, curable with ease, curable with difficulty.

This Tantra mentions the causes of diseases, enumerates some diseases and prescribes récipés for the cure of them.

Some general hygienic principles are laid down. Applying water to eyes, exercise, rubbing oil on the soles of feet, putting oil into ears, application of oil on the head—these are stated to be antidotes against decay and disease, Decay is stated to be put off by walking in spring, basking near fire and enjoyment of young women in due time. In summer bath in the water of a tank, application of sandal-paste, exposure to air are stated to keep away decay. In the rainy season, bath in warm water, avoidance of tank-water, moderate food in time keep away decay. In autumn, avoidance of the sun, of walk in the sun, bath in a tank and moderate food keep away decay. In the dewy season, bath in a tank, basking near fire in time, eating warm new rice keep away decay. In winter wearing warm clothes, basking near fire, eating new and warm rice, bath in warm put off decay. Eating fresh meat, new rice, enjoyment of young woman, drinking of milk and taking thee keep off decay. Eating good food when hungry, drinking water when thirsty, chewing betel leaves keep off decay. Also efficacious are curd, fresh ghee and butter taken daily.

The following are the causes of senile decay and other diseases:

dry meat, enjoyment of an old woman, morning sun, fresh curd, taken at night, enjoyment of a woman in monthly impurity.

At one place, unclear bowels are said to be at the root of all

diseases. At another, fever is stated to be the cause of all ailments. Bile phlegm, and wind are stated to be the cause of fever.

One Bhavamisra, son of Misra Lajakana and a court-scholar of Akbar (16th cent.) is known to have written a book, entitled *Tantrika-cikitsa*, which is stated to have been based on the *Rasapradipa* and *Rasendra-cintamani* of Ramacandra Guha[11]

Ayurveda appears to have developed in two lines, Vedic and Tantric. According to some, the latter prevailed in the pre-Aryan times. This method of treatment proceeded along two lines, one applying chemicals. particularly mercury, and the other poison. The former was used to cure diseases and arrest senile decay with mercury, etc. The second way was dealt with in medical treatises known, as Tantra; e.g., *Rasarnava-tantra, Rasendrasara-samgraha, resendra-cintamani, Rasa-hrdava, Rasaratra*,etc., Works, called *Aupadhenava-tantra, Aurabhra-tantra, Nimitantra, Saunaka-tantra, Videha-tantra*, etc., also belong to this class.

The Tantric physicians, who used mainly chemical drugs, prepared with mercury, sulphur, iron, gold, silver, etc., came to be known as *Rasa-vaidyas*; drugs, prepared with mercury, were particularly popular.

P.C.Ray, in the *History of Hindu Chemistry*, Points out the deep debt of Indian chemical Science to Tantra.

Nagarjuna's *Rasaratnakara* is the most celebrated work on alchemy. Other noteworthy works on alchemy and medicinal chemistry are *Rasamava; Rasaratnasamuccaya, Rasarajalaksmi, Sarngadhara-samgraha*, etc.

Many treaties on alchemy and medicinal chemistry are referred to in Sanskrit chemical and medical literatures. These appear to be lost.

Quite a number of such works are preserved in the Tibetan *Tanjur* and *Kanjur*.

Tantra and Vaisnavism

According to the Vaisnavas, Krsna and Radha are the two Supreme Realities, rather two manifestations of one Supreme Re-

ality. Some believe that these two are only another form of Siva-Sakti of Tantra.

The *Pañcaratra* works of Vaisnavas show a close relation with Sakta Tantra in some respects. In Tantra, Adya Sakti is designated as the source (*Yoni*) of everything. So, in the *Ahirbudhnya-samhita* (59.7), Sakti, as Laksmi, is called *yoni*. Like Tantra, this work designates (51. 54-61) Sakti as Tara as well as *Hrim*. Like Tantra again, it holds (10,53) that Laksmi, as the Supreme Energy (*Para-sakti*) resides in *Muladhara*.

The description of Visnu and his Sakti, Laksmi and of their abode, found in the *Brahma-samhita*, a highly authoritative work in Bengal Vaisnavism, is Tantric in character. Rupa Gosvamin, the famous scholar-devotee of Bengal, says (*Ujjvalanilamani*—section on Radha) that Radha is the essence of *Mahasakti* extolled in Tantra. Jiva Gosvamin, a famous, figure in the Bengal school of Vaisnavism, and Krsnadasa, a well-known biographer of Caitanya, have quoted a verse about Radha from the *Brhad-gautamiya* Tantra.[12] In his commentary on the *Brahmasaamhita*, Jiva cites a verse on Radha from the *Sammohana-tantra*. A scholar tries to establish Radha as *Mula Adya Prakrti Sakti*[13]; these terms are used in Tantra. The *Radha-tantra*; current in Bengal, may not be authentic. Nevertheless, the fact remains that Tantra was so popular that Vaisnavas had to write Tantras on their cult to attract popular support.

The *Bhagavata-purana* acknowledges (e.g., xi, 3.417; 5.28, 31 etc.) the authority of Tantra in matters concerning worship, initiation, etc. Sridharasvamin, in his comment on a *Bhagavata* passage refers to Tantric authority on both *bhukti* and *Mukti*

The acceptance, in Vaisnava works, of the *Kama-gayatri* points to Trantric influence.

The authoritative Vaisnava treatises of Bengal, by Rupa, Jiva and other theorists, are replete with quotations from Tantras.[14] Gopalabhatta, in his *Hari-bhakti-vilasa*, makes extensive use of Tantras.[15] This work also contains some Tantric formulas and rites.

How deeply Tantra influenced the Vaisnavas is proved, *inter alia*, by an inscription (423-424 A.D.) found at Gangdhar in Malwa. One Mayuraksa, whose Vaisnavite creed is attested by the inscription (*bhagavatah sriman mayuraksakah*), on the temple, erected by him in honour of Visnu (*Visnoh sthanam)*, mentions, in the inscription, *Tantra (tantrodbhuta...*) and *Dakini (dakinisamprakirnam*), familiar in Tantra.

The *Laksmitantra*, as pointed out on the discussion of this work, though a Pancaratra text, speaks of *Vamacara* which is Tantric.

Tantric influence on Vaisnavism was not a one-way traffic. Vaisnavism also exercised considerable influence on Tantra. In the *Isana-samhita*, regarded as a part of the *Kularnava*, attempt has been made to establish the divinity of Caitanya. In the *Gdhavatara* portion, regarded as a part of the *Visvasara Tantra* or *Visvasaroddhara*, there is a description of *Visnu* incarnated as Caitanya. In the list of *Avataras*, contained in the *Urdhvamnaya-samhita*, the Buddha is replaced by Caitanya. Portions of the *Brahmayamala* and *Krsnayamala* are styled as Caitanya-kalpa.

An evidence of Vaisnava influence on Tantra is that Radha has been appropriated in such late Vaisnava Tantra as the *Narada-pañcaratra*. In the *Ujjvala-nilamani*. Rupa says that Radha has been established in Tantra (*tantre-pratishita* as the *Hladini Sakti* of Krsna.

Tantra and Saivism

The *Mahabharata* (Santi, Chapter VII) contains a description of the worship of Siva, by Asvatthaman. It resembles, to a great extent, the *Vamacara* of Tantra.

Tantras of Kashmir are predominatly Saivite. From various works we come to learn that Tanticism crept into the practices of some subsects of the Saivas. For example, the *Kapalikas* adopted part of the *Panca-makara* worship[16] , their practices sometimes resembling those of *Viracara* and *Vamacara* of Trantra.[17] The Aghorins or *Aghorapanthins*, members of a Saiva subsect, are reported to resort to certain practices even more detestable than the worst of the Tantric practices. They are stated to feed on animal excretion, corpses collected from funeral grounds, and insects rolling in a dead man's skull.[18]

Scriptures of Kashmir Saivism came to be regarded as authoritative works on Tantra. Some authoritative writers on Kash-

mir Saivism, reputed in Tantric tradition are Vasugupta, Somananda, Abhinavagupta, Ksemaraja, etc.

The salient features of Kashmir Saivism will reveal affinity with Trantric ideas.

It does not recognise the authority of the Vedas, and caste system is not observed.

The ultimate reality is Siva. The manifestation of the universe is effected through Siva's Sakti who is not different from Him. Sakti, the female principle, is inseparable from Siva as heat from fire.

The ultimate goal of life is identity with Siva; this identity is liberation which means return to the original state, to the Absolute.

This realisation is possible through meditation; no importance is attached to worship, rites and rituals and external; discipline. By meditation the devotee has *pratyabhijña,* (recognition of his self as identical with the Absolute). It is explained by Madhavacarya in his *Sarvadarsana-samgraha* (p.90). As Abhinavagupta says, as soon as dualistic ideas are removed, *jiva* merges into Brahman or Siva as water or milk or milk into milk.

Some of the practices of the Saiva sect, called pasupata, appear to be tinged with Tantrism. The *Atharvasiras Upanisad* mentions *Pasupata Vrata.* An essential element of it consists in the ceremonial application of ashes in the different limbs of the devotee in the manner of Tantric *Nyasa.* The *Pasupata—sutra* (1.21 ff.) speaks of miraculous powers like visualising from a distance, omniscience, etc., by supramental knowledge.

This sounds like the acquisition of *Siddhis* by Tantric rites.

The Pasupatas look upon God as *Pati, Jiva,* as *Pasu* and worldly bondage as *Pas'a.*

In his commentary on the *Brhatsamhita* (e.d. Dvivedi, Lix. 29). Bhatta Utpala states that the scripture of the Pasupatas is called *Vatulatantra.* This is actually the name of a Siva Agama.

Saivism had another stronghold in the South. The scripture of the school was called Saivasiddhanta.

According to it, Prakrti, the material cause of the universe, in unconscious. As a potter, the efficient cause, requires clay as the material cause and the wheel as the instrumental cause, so also Siva, the efficient cause, requires Prakrti or Sakti as the material cause and Maya as the instrumental cause.

The Saivasiddhanta had a Tantric offshoot, known as Agamanta Saiviam which flourished from about the 11th century.

The followers of this school do not recognise Vedic authority nor do they believe in the caste-system and Brahmanical tradition.

The recognise the value of guidance by a preceptor. Also recongised was *diksa* of which three kinds were distinguished, viz., *Samaya* (worship of preceptor and fire dedicated to Siva), *Visesa* (observing rites and *yoga, Nirvana* (way of knowledge).

The followers of this school believe in Tantric rituals and ceremonies. Besides *mantras,* they recognise the different methods for achieving the eight *Siddhis.*

Identification with Siva is regarded as the ultimate goal.

A sect of Saivism, called Viras'avism, flourished in the Karnataka region about the 12th century A.D. The object of the founder was to drive away the Jains from the regions as to establish an ideal society.

They are indifferent to Veda, and averse to caste-system. Men and women are placed on an equal footing.

Siva is both the efficient and material cause of the universe. Creation is the result of Siva's *Vimars'a-sakti* (consciousness).

Through his Sakti he is the material cause and, in his own nature, he is the efficient cause. There is identity between Sakti and Saktimnt as between attribute and substance.

The emphasis on Sakti brings it close to Sakta-Tantric concept, and so it is called *Sakti-visistadvaitavads.*

The Female Principle, Sakti, dominates in later Saivism. We are not certain about the date of origin of the Pasupata sect. Siva-Bhagavatas are, however, referred to by Patanjali (c.2nd cent B.C.) in his *Mahabhasya* (T.2.76). This seems to be the first clear refer-

ence to a Saiva sect.

Tantra and the Ganapatyas

There was hardly any cult that was not influenced by Tantra. The simple reason is that Tantra was so popular that no creed or faith, aiming at popular support, could do without it.

Whatever the origin of Ganesa was, he became a very popular deity under various designations like Vinayaka, Heramba, etc., His popularity was India-wide. He has travelled even beyond India, e.g., Java. He came to be looked upon as the giver of success (*Siddhidata)*, remover of obstacles *(Vighnaraja)*, etc.

In several sculptures, Ganesa is represented as associated with Matrkas. Some images show him in sexual union with His Sakti.

There were several sub-sects of the Ganapatyas. According to the Mahaganapati-worshippers, Ganesa, in perpetual union with His Sakti, is the creator of the world and the highest reality.

The worshipers of Ucchista Ganapati betray greater influence of Tantrism. The deity is represented as having Sakti in his lap, embracing and kissing her while he drinks wine with his trunk. The adherents of this cult indulged in free sexual intercourse among men and women. Drinking, non-observance of the caste-system and sacraments like marriage were some of the features of their sect. Thus, Tantric characteristics are obvious.

Tantra and Pañcopasana

The worship of the deities Visnu, Siva, Sakti, Ganapati and Surya is collectively called *Pañcopasana.* The rise of this system was, perhaps, due to an attempt to counteract the anti-Brahmanical forces. These sects, themselves originally anti-Brahmanical, gradually came under the influence of Brahmanas. These sects agreed to worship their respective deities as Supreme without disregarding the deities of one another.

In course of time, *Pañcopasana* received a great impetus from the Brahmanical Sastras. Even Brahmanical Tantra recognised it. For example. the *Tantrasara* of Krsnananda approved *pañcopasana*

subject to the reservation that Sakti should be the central deity with other deities as peripheral.

This form of worship was very popular among the masses, and, as such, Tantric elements found a fertile field for propagation.

Tantra, Buddhism and Jainism

Hindu Tantra is opposed to the fundamental principle of Buddhism that non-violence is the highest religion. It thinks that it is not possible to live without some sort of violence. When we gather fruits, we commit violence to the tree. When we drink milk, we deprive the calf of it.

Hindu and Buddhist Tantras reveal both similarities and differences.[19] Gods of the Hindu panthon are not generally recognised in Buddhism; some Hindu deities like Ganesa and Sarasvati are however, recognised. Corresponding to Siva and Devi (*Sakti*), the Buddhists have *Upaya* and *Prajña*. The Buddhists postulate *sunyata* (nihilism) not recognised by the Hindus. As regards the goal and the means to its attainment, both have remarkable similarity. The importance of *guru, mantra, mandala,* etc., is recognised in both.

Though Buddhist Tantra does not emphasis the cult of Mother Goddess like Hindu Tantra, yet it recognises Her. It is, perhaps, because the popularity of this cult was too much to be ignored.

The cult of Sakti and Tantrism of the Hindus is much older than the earliest extant Tantric works of the Buddhists. It is believed by some scholars that the description of Tara in such works as the *Tararahasya* of Brahmananda and *Tantrasara* of Krsnananda is of Buddhistic orgin.[20]

Some think that Nagarjuan the reputed Buddhist scholar of the seventh century, introduced the worship of Mahacinatara in India. It is believed that the mantra *Om Hrim Srim Hum Phat* was borrowed by the Hindus from the Buddhists. Hindu deities, represented as embracing these Saktis and names of Hindu deities ending in or beginning with "Vajra" betary Buddhistic influence. Chinnamasta and Kali, etc., are believed by some to be of Buddhistic origin.

The six *Yogangas* (accessories of *yoga*), propounded in Bud-

dhist Tantras, appear almost in the same names in the *Gitabhasya* (iv 28) of Bhaskaracarya, commentator on the *Brahmasutra-bhasya*.

Thus, the mutual influence of Hindu and Buddhist Tantras is obvious. But, it is not correct to say, as some do, that Hindu Tantra was modelled on Buddhist Tantra. As stated above, none of the Chinese travellers refers to the study of Buddhist Tantra in India. Excepting perhaps the *Guhyasamaja-tantra* and the *Mañjusrimula-kalpa,* there is hardly any Buddhist Tantra dating back to a period anterior to 650 A.D. whereas there is evidence of the prevalence of Tantric practices in India long before 600 A.D.

The *Rudrayamala* (17.119-25) states that the Buddha taught Vasistha the *Kaula* way of Tantra. This is pointed out by some as an evidence of Hindu Tantra having been derived from the Buddhists. This is described by P.V.Kane as a fabrication.

According to B.Bhattacharya,[21] the Buddha himself preached some Trantric practices among the common people. In the *Brahmajala-sutta,* monks appear to carry vessels of skulls or garlands of skulls. There is however, no positive evidence of the Buddha having himself preached Tantra. In fact, Buddhist Tantra appears to have originated after the demise of the Master.

Some miraculous powers, e.g., transforming a dragon into an insect, sending fire to mendicants, affected with cold, the fording of rivers, etc., are attributed to the Buddha in some works; e.g. *Mahapadna-sutta, Patika-Sutta.* It is, however, learnt from some Buddhist sources (e.g. *Brahmajala-sutta, Digha-nikava,* XXIV) that the Master condemned such practices as well as the false declaration about the possession of such powers (*Vinaya Pitaka, Digha Nikaya, 1*). These powers, recalling the *Siddhi* of Tantra, were, perhaps, fabricated by later writers to boost up the glory of the Buddha.

Tantric influence on Buddhism is borne out by some other literary evidences too, unless we suppose all these to be later concoctions. In the *Majjhima Nikaya* (ed. R. L. Mitra, p. 315), the Buddha is stated, in his early life, to have stayed in a cemetery using bones as his pillow.

This may be supposed to have been written by someone to glorify the Master as one who braved the hazards, associated with

the cemetery with its ghosts and evil spirits, in order to ascertain the truth. Or, it might be true of prince Siddhartha, before the attainment of Buddhahood, when he ran hither and tither in quest of truth, and indulged in various practices.

In the *Digha Nikaya,* the Buddha is stated to have recommended the indulgence of the pleasures of all the five senses as a prereqisite for the attainment of *Nirvana.*

The *Majjhima Nikaya* (I.79) states the views of some Sramanas that sexual enjoyment with young female ascetics is a means to salvation.

The *Kathavatthu (Majjhima,* PTS, I,P. 305) mentions sexual union as a way to salvation.

These things are absolutely incompatible with the principles of Buddhism which enjoins moderation, the avoidance of extremes and cessation of desires as the *sine qua non* for attaining the goal. So, we may assume that these injunctions were fabrications pure and simple or the handiwork of a sect which comprised converts from the Hindu fold, initiated to Tantric practices.

The same inference holds good in the case of the use of skulls as begging bowls by Buddhist monks (*Cullavagga,* XXIII 1-2).

The belief in the power of *mantras* in removing the fear of snake-bite (*Culla-vagga* V. 10.2), wording off calamities and effecting prosperity, and the mention of Sramanas earning a living by teaching spells for the preservation of the body, curing sterility, causing adversity to enemies, etc., clearly bear the impress of Tantra.

The provisions for the preservation of the body and disciplining the mind, found in Buddhism, remind one of similar Tantric rules.

Jainsim was also influenced by Tantra. For instance, the concept of *Mudra* was accepted by the Jains. In fact, they attached great importance to it, as is proved by the fact that they wrote ten works on the subject, called *Mudra-vicara and Mudra-vidhi.*

The Jaina rules for physical and psychological discipline remind us of similar provisions in Tantra.

Tantra and Sufism

Wherever Sufism originate and flourished—in Arabia or Persia—and whatever the time of its genesis, the fact remains that it made its way into India in very early times. Like Islam, Sufism established its stronghold in Sind. It had a great appeal to the masses, the lower echelons of the society, over whom the elitist or orthodox scriptures had little hold.

By the 14th century, Sufism was closely woven into the fabric of Indian society.

The salient features of Sufism are briefly as follows: there is no God outside human mind, scriptural injunctions are not essential for realisation of the highest truth, there is the easy (*Sahaja*) way of realising it; the human body is the microcosm of the universe. The means of understanding the relation of God with the individual and with the material world consists in *tarigat* (way) and *marifat* (knowledge).

The way has seven stages, viz., service, love, sacrifice, meditation, concentration, union and equation.

Knowledge, helping God-realisation, is twofold, viz., *ilm* (gathered from experience, through perception, inference, etc.) and *marifat* (obtained through divine grace). The latter was regarded as superior to the former.

Like the Tantrics, the Sufis believe in *Guru (Pir or Mursid).*

Thus, even to a superficial reader, the close similarity between Tantrism and Sufism will be obvious.

Among the leading Muslims, who followed Tantric *rahasyasadhana* (mystic devotion) were Gazi-Mian who, a contemporary of Sultan Mahmud (10th-11th cent.), founded a sect.

Some of the famous Sufi saints were as follows:

Shah Karim of Sind (17th cent). His preceptor was a Vaisnava, and his followers used the symbol *Om* of the Hindus.

Sind produced another saint Shah Inayat.

A very popular saint was Shah Latif.

Sufism was so popular that, in sind region, Hindus had Muslim preceptors and *vice versa.*

The Jaina *Matrkas, Vidyadevis, Yoginis,* etc., recall the Mother Goddess cult of Tantra.

Some jaina texts mention Tantric practices prevailing in some contemporary sects. In the manner of Tantra. Jainism also refers to magical rites like *Satkarma,* the potency of *mantras,* etc.

The same reason, which was responsible for the association of miracles with the Buddha, was also, perhaps, responsible for similar things in connexion with Mahavira.

The extreme rigidity and rigours of jainism made it less vulnerable than Buddhism to the infiltration of Tantrism.

Tantra, Music and Dance[22]

Tantra exercised influence on such a fine art as music. For example, the *Samgita-ratnakara* of Sarngadeva mentions (Chap. I. 2. 120 if) *Cakra, Nadis,* etc., within the human body. The idea of *Nada,* found in Sanskrit works (e.g. *Samgitaratnakara,* I.2, 1ff, 163 ff) on music, has a colse parallel to that occurring in Tantra. The idea of *Vayu* (e.g. *Samgitaratnakara,* I. 2. 59 ff.) within the body, which is supposed in musicology to produce *Nada* in conjunction with fire, is also similar to that found in Tantra.

Like Tantra, musicologists believe (e.g. *Samgita-ratnakara,* I.2.149) that *Kundalini* or *Brahma-sakti,* coiling like a serpent, resides in *Adhara-cakra or Muladhara,* and that its gradual ascent through other *Cakras* up to *sahasrara* in the head is the highest fulfilment of *Sadhana.*

It is believed (e.g. *Samgita-ratnakara,* I.2.140 ff) that the soul, residing in certain petals of *Anahata Cakra,* desires success in song, etc. When resorting to certain petals of *Visuddhi-cakra,* it gives success. Resort to some petals in *Lalana* also ensures success. Resort to certain petals is stated to spoil music. The soul, resting in *Brahmarandhra,* becomes satisfied with nectar, and produces songs of a high order.

Like Tantra again, the science of music recognises (e.g. *Samgita-ratnakara*, I.2..) several sheaths (*Kosa*) within the body, e.g., *Annamaya, Manomaya.*

The *Mudras* (positions of the hands and fingers) are interesting as they indicate various moods, sentiments, etc. These, perhaps, originated in the Vedic period. In Vedic rituals, different hand-poses were used by the singer of Samans. Tantra prescribes various *Mudras*, e.g. *samkha* (like a conch-shell), *Mastsya* (like a fish). In dance, many *Mudras* are prescribed by theorists of whom Bharata, author of the *Natyasastra*, is the earliest. It is difficult to say whether the *Natyasastra* was indebted to Tantra or the latter to the former. The date of Bharata is controversial. He is generally believed to have flourished earlier than the fourth or fifth century A.D. As we shall see, though Tantric ideas may have originated earlier, the composition of treatises on Tantra appears to have started about the fifth or sixth century A.D.

Siva and Sakti are the pivots round which Tantric philosophy revolves. In fact, Hindu Tantras are generally represented as dialogues between Siva and Parvati. In works on music, Siva is generally venerated. Sarngadeva commences the *Samgita-ratnakara* with salutation to Siva who is considered as an embodiment of *Nada*. Siva is supposed to please the ears of the wise through the mind following the *Vayu* produced from *Brahmagranthi* where the Tantric *Nadis, Ida* and *Pingala* are joined with *Susumna*. He is believed to reside in their heart. From Siva emanate *Grama, Varna, Alamkara and Jati.*

Ragas and *Raginis*, the very basis of vocal music, are associated with Siva and Parvati. According to one tradition, one *Raga* emanated from each of the five mouths of Siva and one *Raga* from the mouth of Parvati. *Raginis* are supposed to be consorts of *Ragas.*

Certain Tantras reveal close familiarity with vocal and instrumental music. For instance, in the *Uddisa-mahamantrodaya*, sixteen musical instruments are referred to. The *Vinatantra* (No. 19) belonging to *Yamalatantra*, briefly traverses the entire field of music. The *Yamalatantra* describes twelve kinds of *vina;* of the thirty-two *Yamalatantras*, several deal with *Gandharva*, i.e., the art of music.

The *Kundisvara-tantra (Yamala,* No. 18) and *Trotala-tantra (Yamala,* No. 28) deal with instrumental music.

Tantra, Art and Architecture

The relation of Tantras to music and dance has been discussed separately. Here we shall see what impact it made on sculpture[23], painting and architecture.

Like good poetry Tantric art is simple, sensuous and impassioned. The sculpture and painting, inspired by Tantra, may be said to be poems in stone, paper, etc.

Tantra deeply influenced sculpture. In the sculptural delineation of Khajuraho (850-1050 AD), Konarak (13th cent.) Ellora (8th cent.) and at other places, Tantric influence is marked. Nudity, various modes of coition, different ways of union of men and women are represented. Such Tantric influence is also noticeable in the Hoysalesvara temple (12 cent.) of Mysore, the temple-walls of Middle and West India. in this connexion, mention must be made of the depiction of sex-act at Sanchi, Amaravati and mathura. In the Lingaraja temple (11th cent.) of Bhuvanesvara, a couple is represented as naked and in an erotic posture. There are Tantric images at various places.[24]

Erotic influence, perhaps derived from Tantra, is noticeable in some terracotta figures also. In some seals, this is manifest. The Rupar Seal (3rd cent. B.C.) shows the idea of copulation. A terracotta couple, found at Chandraketugarh (2nd cent A.D.), resembles the aforesaid figure in the Lingaraja temple. A Tamluk terracotta shows a couple in a state of sitting coital union. An interesting figure in painted terracotta (Tibet, 18th cent.) is that of Mahakala with a flaying knife in his headdress and a skull-cup of blood in his hand.

Various postures of copulation are represented in certain sculptures in caves and temples of various places, e.g., Karla, Kondanl, Badami (old Vatapi), Pattadakal, etc. A pillar sculpture from South India (17th cent.) represents a devotee adoring the vulva of the great Goddess.

Mithunas, regarded as an auspicious motif, are represented on some doors and at the entrance of monuments.

Even gods have not been spared in the representation of erotic motifs. For example, a celestial couple in sexual intercourse has been represented in a wooden bracket panel from a temple car (South India, 18th cent.).

In a temple of Khajuraho (C. 1000 A.D.), the erotic pleasures of heaven are depicted.

It is rather puzzling to think why such erotic motifs should be represented in temples and other holy places. Tantra provides *pañcamakaras* as indispensable for *sadhana*. One such *makara*, and an important one, is *maithuna*. This may have suggested the representation of such figures.

There are other suggestions too. Some think that the extreme sexuality of the rich people, who constructed the temples, was at the root of these erotic sculptures.

Others think that erotic representations were intended to attract the common people to temples.

A superstitious idea prompted the representation of such sculptures, according to some. As nobody disturbs a couple in sexual union, so Gods would not destroy or damage the temples, containing representations of copulation, with thunder, earthquake, etc.

Some think that these were designed to test the mental strength of those who were about to enter spiritual life.

Another ingenious suggestion is that the depiction of sexual union would ensure fertility of land. As such union results in childbirth, so the sculptural representation ensures the growth of crops.

A noteworthy feature in sculpture is the representation of *Mudras*, perhaps under the influence of Tantra. *Bhumi-sparsamudra, Dharmacakra-mudra, Varada-mudra* and *Abhaya-mudra* are associated with the Buddha[25]. It is interesting to note that the representation of *Bhumisparsa-mudra* is found in such remote places outside India as Ceylon. *Abhayamudra* is found in the sculptures of Swat and Java.

Tantric influence is probable in some images, e.g. Ardhanarisvara representing Siva and Uma who are supposed to stand for Purusa and Prakriti or Linga and Yoni.

It should be noted that some of the sculptures, inspired by Tantra (see *Tantrayana Art*) are absolutely free from eroticism.

For example, mention may be made of the images of Tara in various forms, e.g. Arya Tara of Nalanda (C. 7th cent.), Astamahabhaya Tara of Ratnagiri (C. 9th cent), Vajrasattva of Nalanda (C. 10th cent.), Heruka of Sarnath (C. 10th cent.), Mahamayuri of Ellora (Cave No. VII, C. 7th cent.), Vajrayogini of Bihar (C. 11th cent.), Parnasavari of Vajrayogini (Dacca, C. 10th cent.), to name only a few.

Besides stone sculptures and terracotta figures, there are some figures in bronze (e.g. a Buddhist male destroyer of death, united with his female Wisdom-Tibet, 18th century), wood (e.g. South Indian Icon of the Divine Vulva stained with the coloured powders used to worship it; South Indian wooden bracket panel from a temple showing a celestial couple in sexual intercourse), Yogini with serpentine energy emerging from her vulva (South India, C. 1800 A.D.), worsipped as an emblem of the vulva of the Goddess, (South India, 19th century).

In the domain of painting of various kinds also, Tantric influence is obvious in certain cases[26]. Some manuscripts contain Tantric paintings. There are also many paintings on paper, drawn in ink and various colours. Some are paintings on cloth.

The art, influenced by Tantra, seems to have got an impetus from the thoughts on aesthetics which was highly developed by the Kashmirian Abhinavagupta (C. 1000 A.D.).

In connexion with the *Arya Mañjusrimulakalpa*, we have stated that it contains a portion on *Patavidhana* or picturedrawing. It may be noted that the Bengali artists, commonly called *Patuyas*, of whom those of Kalighat in Calcutta are very well-known, still follow the tradition of art adumbrated in the above work.

The pervasive influence of Tantra included architecture also within its ambit. In this respect, Orissa deserves special mention. This province shows remarkable originality in temple-architecture of which the two major types are *Rekha* and *Bhadra*. The former is conceived as male and the latter as female. These two, joined to-

gether, are fancied as bridegroom and the bride whose garments are tied to each other[27].

The entire plan of a temple is Tantric in character. The *sanctum sanctorum* is called *garbha* (womb) where the main idol is placed. A sort of corridor, through which one has to enter, connects the porch with the *garbha*.

Many temples were built in honour of Yellamma[28], a local form of Adi Sakti, all over North Karnataka and bordering regions of Maharastra, the most famous being the one at Soundatti, mentioned among the Saktisthanas in *Devibhagavata*[29] (6th cent., according to some, 12th-13th cent. or earlier). From the many temples in honour of the Divine Mother, we can infer the wide prevalence and popularity of Mother-worship since the 10th century A.D.

Some West Asian shrines reveal sex-design. They are divided into three parts—the porch representing the lower and of the female organ leading up to the hymen, the hall corresponding to the organ itself and inner sanctum symbolising the uterus[30].

The Tantric conception appears to have inspired at least one temple in West Bengal. That is the Hamsesvari temple (completed 1814 A.D.) at Bansberia in Hooghly district of west bengal about fifty kilometers from Calcutta on the other side of the Ganges. The plan of this unique temple was chalked out by its builder[31], Raja Nrsimha Devaraya, who was a Tantric devotee.

The interior of the temple is like the six *Cakras* through which *Kundalini*, represented by goddess Hamsesvari, goes upward. Besides the three well-known Tantric nerves, *Ida, Pingala, Susumna*, two more, viz. *Vajraksa and Citrini* are indicated within the temple by ladders.

The aforesaid goddess is seated on a lotus which rests on a stem emerging from the navel of Siva lying on a *Trikonayantra*. The goddess has a human head in her lower left-hand and *Abhayamudra* in her upper right-hand, while, in her other hands, there are a sword and a conch.

The very name of Hamsesvari is Tantric. *Ham* is a *Bija, and Sa* stands for Sakti. The two are locked (*kilaka*) together; the locking is believed to lead to the highest realisation.

In conclusion, it may be stated that, as D. Desai points out[32], Tantric representations in art and architecture appear t have been inspired by a twofold motive. One was religious, as in the case of temples. The other, a secular one, was either to give a visual expression to the passionate feelings of the artist or the sculptor or to gratify the lustful propensities of the sensual people. Examples of the latter are furnished by terracottas with sex-motif from Mathura, Candraketugarh and those unearthed in excavated historical sites.

While Tantra may have provided the erotico-religious art and architecture, the *Kamasutra*, perhaps, played a significant role in inspiring the secular erotic designs to cater to the needs of the hedonistic or epicurean aristocrats or *Nagaraka* type of men. The increasing influences of *Kamasutra* was, perhaps, due to the rise and firm establishment of feudalism. Before the complacent labeling of all erotic art motifs as Tantric, we should bear in mind that esoterism is a marked characteristic of Tantric practices so that real Tantric devotees would not like to display ritualistic sex acts at public places. Moreover, erotic representations though they are, they are not functionally related to Tantric *Sadhana* or worship. In this connexion, it may be noted that none of the Sakta pithas, the strongholds of Tantric rates and practices, has any erotic depiction whatsoever.

Viewed historically, the sex-designs in art reveal different characteristics in different ages.

Of the extant specimens, the earliest ones date back to C second century B.C. During a few centuries since then, we see nude goddesses and females, goddesses associated with couples engaging in sexual union and making various loveposes, e.g. embracing, kissing, etc. In the period between 400 and 900 A.D. secular crotic motifs appear to have been on the increase and Tantric influence gained ground. We learn from inscriptions of the fifth century onwards about patronage extended by feudal chiefs and dignitaries to Tantric devotees.

The period, following 900 A.D. saw a spurt or explosion of erotic influence on art.

During this period coarseness and vulgarity like orgiastic depictions crept considerably into the realm of art.

Below we give a list of some noteworthy objects of art depicting erotic motifs.

Linear Representation

Daimad pot (Ahmadnagar district of Maharastra)
—Chalcolithic period, phase III
Indian Archaeology, A Review, 1958-59, Fig. 7

Caves

Kupgallu cave (Mysore) D.H. Gordon, *The Prehistoric Background of Indian Culture,* p. 115.

Buddhist caves of Kondana and Pitalkhora in West Deccan—depict *mithuna*—C. 2nd-1st cent. B.C. M.N. deshpande in *Ancient India,* XV, pp 69ff, 81ff.

Ellora, Ajanta, Aurangabad, Terracottas and other objects found at Bhita, Jhusi, Kausambi in UP, Ter and Nevasa in Maharastra, Nagarjunikonda in Andhra Pradesh. Some terracottas of Kausambi and Bhita date from 2nd-1st cent. B.C.

Plaque from Awra—Mandasore district of Madhya Pradesh (C. 100 B.C. -300 A.D.)—Goddess Sri with couples, on both sides, engaged in sexual intercourse, and pitchers.

Some terracottas from Candraketugarh and Tamluk dating back to a period from C. 2nd cent. B.C. probably representing wine-pots, in front.

M. Candra in *Bulletion of Prince of wales Museum,* Bombay, No. 9, p-25, fig-17

Stone:

Monuments of Sanchi and Bharhut-*mithunas* associated with Sridevi. 2nd cent. B.C.

The art of Mathura and Nagarjonikonda reveals a variety of *Maithuna* Motifs.

TEMPLES

Aihole, Badami, Mahakutes'vara, Pattadakal—depict poses of love-making.

Puri, Konarak

Many temples of Madhya Pradesh (in Jabbalpur, Gwaliior, Malwa regions) Rajasthan Gujarat, Maharastra, Mysore—	different kinds of erotic scenes.

Images[33]

Among the images, owing their conception to Tantra, the most well-known is that of Daksina Kali.

The form of Kali-image, which is most popular among the Tantric worshippers, is this. Siva lies on His back with His male organ erect, and the goddess is seated on Him with that organ inserted into her organ in a woman-superior position.

The offer of the severed head of the worshipper before the goddess is a feature common in the Pallava (C. 4th Cent. A.D. to end of 9th cent.) and Cola (c. 100 A.D. 3rd quarter of 11th century A.D.) periods of South India.

Some other noteworthy images are those of Ekanamsa, the Matrkas, Dantura, Camunda, Varahi, Vagisvari, Mahamaya or Tripurabhairavi, Candi, Sarvani, the Yogints.

The Jains and Buddhista also have Tantric icons. Among the Jains, the most popular are the images of Yaksints, viz., Jvalamalini, Padmavati and Ambika.

Images, inspired by Tantric Buddhism, are far larger in number. Among the images of males, well-known are those of Ratnasambhava, Amoghasiddhi, Vajradhara, Vajrasattva, Avalokitesvara, Samkhanatha, Lokesvara, Vagisvara, Hevajra, Yamanta or Yamari, crowned with a string of human heads, Jambhala, Trailokyavijaya, Mañjusri.

Among the females, the following are well-known: Kurukulla, having a garland of human skulls in one form, Paranasabari,

Prajñaparamita, Cunda. The most popular of the female deities is Tara.

Among the Buddhist gods and goddess. very popular is Heruka, often in a *yuganaddha* position, with his consort Nairatma (Sakti or Prajna).

In one image, He is represented as dancing on a corpse and having a garland of human heads.

Tantra and Alphabet

Shamasastri is of the opinion that the Devanagari alphabet originated from the line-drawings or *yantras* of Tantra. The script, used in Asokan rock edicts, has been used in some Tantra. In Asokan script, the letter *A* is triangular (*trikonodbhava*). In the *Setubandha* Commentary by Bhaskararaya, it is stated that *sampradayikas* write *E* in a triangular form.

Tantra and inscriptions[34]

That Tantra was extremely popular is proved, *inter alia*, by the fact that, even in inscriptions, which were meant for the public, Tantric elements have been included. For example, the Gangadhar Stone Inscription of Visvavarman of 480

Malava era (=424 A.D.) refers to *Matrs* (Mother goddesses) and Tantra.

Sabda and Dhvani

Tantra has made speculations about sound. It is of two kinds, viz. *Dhvani and Varna. Dhvani* is sound not conveyed by lettes of the alphabet, whereas *Varna* means such letters representing different sounds. It has been stated that difference of tone is the cause of this two-fold aspect of sound. As a matter of fact, however, there is no difference in the two kinds of sound; *dhvani* is the real thing and *Sabda* is its manifestation.

It is stated that the world of movable and immovable things is linked up and pervaded by the *Sakti* in the form of *dhvani*. This *Sakti* is variously called by such names as *Nada, Prana, Jivaghosa*, etc.

This *Sabda-sakti* is identified with *Kulakundalini* making indistinct sound at the *Muladhara*.

It is stated that a great *Mantra* repeats itself when inspiration and expiration through the circular movement of the vital air of *jiva* revolves round the wheel of *Dhvani*. Such a *Mantra* is called *Ajapa*. The consciousness in the *Jiva* is nothing but the eternally existing *Sakti of Dhvani* in the child in the womb. The vital *Sakti of Jiva* is only *Dhvani* in the form of *Ajapa Mantra*.

Several stages of words have been conceived. The extremely subtle state is called *para*; it issues from the *Muladhara*. The less subtle state is called *Pasyanti;* in this state it reaches the heart. The still less subtle state is known as *Madhyama*; it exists in conjunction with *Buddhi*. The gross state is called *Vaikhari* issuing from the throat.

Value of Tantra—rise of Sahajiya cult

Tantra prescribed easier rites and rituals by reducing the rigour of Brahmanical practices. As states above, it gave greater freedom of religious performances to women and Sudras. The rigidity of the caste-system was relaxed.

Tantra made a tremendous appeal to the mass. The reasons are as follows. It assured *mukti* through *bhukti* or enjoyment and not renunciation. It prescribed many practices designed to secure material prosperity, long life, harm to enemies. Tantra permeated the society in such a way that even the orthodox Brahmanical Sastras could not resist its influence. Smrti and Purana recognised Tantric authority. *Mandalas, mudras, yantras, nyasas*, etc., came to be regarded as indispensable elements in religious rites. In Kali Age, the predominance of Tantra has been mentioned in the *Kularnava and Mahanirvana* Tantras.

In Bengal, such was the impact of Tantra that the staunch orthodox Smrti-writer, Raghunandana, had to recognise and provide for Tantric initiation.

It is Tantra that popularised the conception and worship of Kali.

Tantra influenced Buddhism very deeply, and led to the rise of

the Buddhist *Sahajiya* cult which supplied the cue to Vaisnava *Sahajya* cult. The Jainas, too, had their Tantra. The Buddhist and Vaisnava Sahajiyas aim at supreme bliss arising from *sadhana* performed by man and woman together. According to both these faiths, two separate currents of Siva and Sakti together give rise to one principle, the *advaya-tattva* which is of the form of full bliss. This is *Mithuna-tattva, Yamala-tattva or Yugala-tattva*, the *Yuganaddha-tattva* of the Buddhists. Supreme bliss, according to Tantra, is attainable by *Sadhana* which consists in Yogic practices. The Buddhist *Sahajiyas* also advocate Yogic practices for attaining the goal of *mahasukha*. In place of *Yoga*, the Vaisnavas state love (*prema*).

The Tantras incidentally throw light on the geography and topography of different parts of India. Besides *Pithasthanas*, the names of many rivers, lakes, mountains and forests are mentioned.

Articles of food and drink, recommended as offerings to the deity, reflect, to some extent, the food-habits of the people.

Some Tantras reveal the ethical outlook of the people.

Apart from the above, Tantras propound a distinct philosophy.

There is some historical value of Tantras and their commentaries. Apart from the names of some preceptors and disciples, e.g., Bhaskararaya (Bhasuranandanatha after *Diksa*) and his disciple Umanandanatha, author of the *Nityotsava*, some authors mention their fathers' names. In some cases, the author or commentator gives the date and place of composition of his works. For example, we learn that Raghavabhatta, the famous scholiast, wrote his commentary on the *Sarada-tilaka*, at Varanasi in Saka 1416—1494 A.D. In the case of some Tantras, we find royal authors, e.g. *Saktapramoda* by King Rajanandanasimha; Gadadhara, author of the *Tantra-pradipa*, is stated as son of Raghavendra and grandson of Dhirasimha, both rulers of Mithila. In some cases, the authors of Tantras mention their royal patrons. For example, the *Mantrapradipa*[35] by Harapati states that it was written under King Kamsanarayana Laksminatha. Ramatosana, author of the *Pranatosini*, states that he wrote it under the patronage of Pranakrsna Biswas, a landlord of Khardah near Calcutta. In the *Sarvananda-tarangini*, Sivanatha informs us that Sarvananda, author of the Tantric work, *Sarvollasa*, lived in the reign of a Dasa King of Mehar, a holy place of the followers of Tantra in Tippera district (Bangladesh). The *Satcakra-nirupana* of Nandarama is stated to have been written under the patronage of Harivallabha Raya. In some cases, we learn of the Tantric works written by authors who are well-known in other fields. For example, Narasimha Thakkura, author of the *Pradipa* commentary on the *Kavya-prakasa*, wrote the *Tarabhakti-sudharnava*.

From the point of view of literary history, Tantras have some importance. Some Tantras refer to other authoritative works on Tantra, some of which are lost while others are preserved in manuscripts. These references throw light on the relative chronology of the works cited and those citing them.

Some information, important for the history of Tantra literature and Tantric religion, is contained in a few Tantras. For example, the *Paranandasutra*[36] mentions the names of six Tantric teachers, and quotes three teachers.

Regional Tantra

Tantra is a literary genre. It includes works of the Saktas, Saivas and Vaisnavas. In Bengal and Deccan, Sakta cult became predominant. Saivism developed chiefly in Kashmir. South India was a stronghold of the Vaisnavas, though the number of Saivas and Saktas was not negligible. In northern and eastern India, Sakta devotees far outnumber the adherents of other faiths. There is also a Saiva sect in northern India. In Bengal and Assam, the Saktas are found in a very large number; the rest is Vaisnava. Time was when there were three major schools in India, viz., Gauda, Kerala and Kashmir. In the Gauda school, the *Vama* mode was held in the highest esteem. In this school, the five *Makaras*, in their original forms, are used. The devotees of this school immerse the deity in their own heart. The Kerala shool merely contemplate the *Makaras*, and no substance is used. According to this school also, the immersion of the deity takes place in the devotees' heart. In the Kashmir school, substitutes of *Makaras* are ordained. Besides these schools, another, called *Vilasa* is also known.

If we are to believe the testimony of the *Brhad Gautamya*

Tantra[37], then it is evident that Tantric preceptors of different regions had different degrees of reputation. This work holds that those of the west are the best, those of the south are middling and those of Gauda and Kamarupa are inferior and those from Kalnga are the worst.

Influence of Tantra among common people

It is not certain whether Tantra arose among the common people, and gradually came to be recognised by the upper classes or it spread from the upper strata to the common people. Nevertheless, we find Tantric practices, particularly Tantric deities, among the non-Aryans.

The *Harivamsa* states that Devi, as Kirati, used to be worshipped by the Sabaras, Barbars and Pulindas. There are references to the worship of Devi by the Mlecchas and Dasyus[38]

Devi is often referred to as living in mountains and forests. The *Devipurana* (XVII.23) may be mentioned in this connexion.

She is sometimes designated as Vindhya-vasini, Sabari (e.g. *Gaüdavaha*, Verse 1.305).

There is an impression among some people that Kamakhya was originally a non-Aryan matriarchal deity of Khasis, Garos[39], etc.

The goddess, worshipped by the Chutiya Kings (C 13th cent) of Subansiiri and Dihing river, was called Kucaikhati or Carrion-eater before whom human beings were sacrificed. She was later made identical with Kali[40]. This Devi came to be called Tamresvari who was believed to be identical with Dikkaravasini of the Kalikapurana[41]. She has two aspects, *Tiksna* (fierce) and *Lalita* (graceful). In the fierce aspect, she is dark, pot-bellied, and wears matted locks. Besides offerings of wine, meat, etc., human beings were sacrificed before her[42].

Among the Bhuinyas of Bihar, a Devi, called Thakurani mai, is worshipped. She is described as a blood-thirsty goddess, and is now regarded as a form of Durga or Kali[43].

Among the the Dravidians of South India, the worship of various Mother goddesses is widely prevalent[44]. In fact, among

them female deities predominate. These deities are generally called Sakti. Whatever their origin, whether they had or had not any relation to the Aryan Sakti, in course of time most of them came to be looked upon as Durga or Kali.

In the famous Minaksi temple of Madura, the male deity was called Cokkalinga and the female deity Minaksi. Gradually Cokkalinga was identified with Siva and Minaksi with his consort.

Kali Ankamman is popularly believed to be a Sakti dwelling in the cemetery. She eats corpses[45].

Originally a rural deity, Candesvari is worshipped[46] in Nandavaram in Kurnaul district by the aborigines.

Kali Ammen or Mother Kali is worshipped in some areas[47], e.g., Tanjore, Trichinopoly, etc.

Mahakali is worshipped in some places for saving people from epidemics, She reminds one of Raksakali of Bengal.

Kali-puja has been in vogue in Kerala from very ancient times. according to tradition, the *puja* of this deity originated among the aborigines. Bhadrakali is believed by common people to live in the cemetery.

In Mysore, seven sisters, called mari, are worshipped. Mari means Sakti. They are regarded as wives of Siva.

Before female goddesses goats, sheep, etc., particularly buffaloes, are sacrificed as before Durga and Kali in Bengal.

The widespread Tantric ideas, perhaps, led to the introduction of the institution of *Devedasts* (temple-girls). *Maithuna* (sexual intercourse) was one of the five essential things in a Tantric ritual. It was believed that gods are pleased with women. So, to provide delight for them the *Devadasis* were dedicated. It was their duty to sing and dance before the deities. In course of time, however, the system degenerated into prostitution at first covertly and then overtly. This custom probably originated and spread in South India, and, to a lesser degree, in some other provinces as in Bengal.

The leaders of the society and the law-givers were Brahmanas. While making laws, religious or secular, they showed bias towards

the three upper classes in general, and the Brahmanas in particular. Women and Sudras were subjected to tabooes.

Those, who were repressed, had naturally a hankering for religious rites and a resentment against discrimination. As Tantra gave much freedom to these classes, it naturally found favour with them.

Elitist attitude towards Tantra

We have seen how and why Tantra became very popular among the masses. The upper echelons of society, born to, and nurtured in Vedic tradition, looked down upon Tantra with a sneering attitude, although the overwhelming popularity of this class of literature and the rites and practices, taught in it, compelled even the orthodox formulators of Sastra to accept some Tantric rites as part of their religion. The emphasis of Tantra on *bhoga* as against *tyaga*, so zealously advocated by orthodox Sastras, the inclusion in Tantra of wine and meat as essential recipe in Tantric rites, the relaxation of caste-restrictions, etc., were unconventional. So, the people of the upper class, priding themselves on superior Aryan culture, detested Tantra.

With the renaissance of the 19th century, as a result of the impact of western civilisation, a section of the intelligentsia denounced Tantras as thoroughly despicable. In this denunciation, some western scholars spoke in one voice with some highly enlightened Indians. For instance, Wilson, Monier Wiliams, Hopkins, to mention some of the stalwarts, looked upon Tantras as a debased form of Hinduism indulging in barbarous and repulsive practices. Barth characterises a Sakta of the left hand as a 'hypocrite and a superstitious debauchee'.

The renowned Bankim Chandra Chatterjee found nothing but lechery, lust and liquor in the Tantric religion. R.L. Mitra describes Tantric practices as revolting and horrible.

In the present century also, Tantra is more hated than understood. Those, who look down upon it, do not go deep into the philosophy of Tantras, and fail to miss it true spirit. The malpractices, that have grown among the Tantriks, make them blind to the sublime aspect of Tantra.

Among the few admirers of Tantra is Charles Elliot who says that the general principles of Tantra breathe a liberal and intelligent spirit....women are honoured; they can act as teachers. Whereas Christianity is sometimes accused of restricting its higher code to Church and Sunday, the opposite may be said of Tantrism. Outside the temple its morality is excellent[48].

Sibchandra Vidyarnava hits the nail on the head when he says—the general public are ignorant of the principles of Tantra-sastra. The cause of this ignorance is the fact that Tantra-sastra is a *Sadhana-sastra*, the greater part of which becomes intelligible only by *Sadhana*....The English books, by English writers, contained merely a reflection of what English educated Bengalis of these days had written. Both are even today equally ignorant of the Tantra-sastra.[49]

Despite the general deprecatory attitude of the Brahmancial elites towards Tantra, the fact remains that many Brahmansas not only wrote treatises on Tantra, but practised Tantric rites. Most of the writers on Hindu Tantras were Brahmins.

Not only the Indians, but also some highly intellectual people of the west looked upon Tantric *Sadhakas* with the deepest respect. Woodroffe, to whom we have already referred, became a disciple of the aforesaid sibchandra Vidyarnava who was a profound Tantric scholar and a devotee of with caliber.

Notwithstanding the sneering attitude of the orthodox Brahmins towards Tantra, it is surprising to note that all the five most important constituents of the Brahmanical religion, viz., the worship of Visnu, Siva, Sakti, Ganapati and Surya, collectively called *Pañcopasana*, have Tantric rituals as essential parts of the religions practices. In these systems, the position of Tantra is parallel to the Vedic elements.

This synthesis may seem to be anomalous. The fact seems to be that all the above five systems had a Tantric root, and as such, had a wide and deep appeal to the masses.

The orthodox adherents of the Brahmanical faith could not do away with the systems which so firmly gripped the rank and file of the society. So, they adapted them, and added Vedic overtones.

Post-Vedic thought-currents and Tantra

In post-Vedic India, we find a diversity of strands of thought. Some of these have similarity with Tantric ideas. It is, however, difficult to determine the extent to which Tantra influenced with systems and *vice versa*. In the early Vedic period, no Tantric text appears to have been composed. It should, however, be remembered that Tantric ideas, perhaps, originated among the lower echelons of the society as early as the Vedic period

It is, therefore, worthwhile to examine the ideas similar to Tantra and other systems of thought.

The *Svetasvatara Upanisad* declares the monotheistic concept of Rudra-Siva who is identified with Brahman. Tantra also speaks in the same vein.

We have seen in connection with *Pañcopasana* that, in each of these systems, the deity with whom it is connected, regards him as the Supreme.

The doctrine of *Kala* (Time) has been dominant ever since Vedic times. For example, the *Atharvaveda* (XIX.44) declares it as dominating everything. The *Svetasvatara* (VI. 6) considers it as the cause of the universe.

The Buddhist doctrine of *Ksanika-vada*, the Jain *Anastikaya* (that which has no form) as the description of time testifies to its importance.

Time is one of the categories of Nyaya-Vaisesika philosophy.

In the Tantra, it is so important that the most prominent Tantric deity, Kali, has been named after Kala. Kali is so called because She is supposed to have controlled time, past, present and future.

Thantra is generally averse to the doctrine of destiny which plays a very important rôle in orthodox Brahmanical thought. It was, perhaps, due to the influence of Ajivikas, who recognised destiny, that Tantra recognised it. In Saiva Agama destiny is described as evolved from Asuddha Maya.

Svabhavavada is the doctrine that everything is produced by nature. Traditionally it is sometimes equated with Carvaka and

Lokayata doctrines. Tantric ideas have much in common with this theory.

The idea that *Bhutas* or gross elements underlie every worldly thing, occurring in some works, notably the *Svetasvatara*, is found in Tantra also.

The atheistic Carvakas do not recognise soul as independent entry apart from the body. This has similarity with Tantric. *Dehatattva* according to which the body is the microcosm of the universe; the preservation of the body in good health is an essential duty of a Tantric devotee.

The Carvakas deny the existence of the other world beyond death. It may have influenced the Tantric concept of *Jivanimukti*, liberation in life.

Jaina *Dohas* reveal heterodox tendencies, and protest against external rites.

The influence of the *Sahajiya* cult was so pervasive that even the Vaisnavas, who insist on punctilious adherence to ethical norms, could not escape it. There is a considerable bulk of Vaisnava *Sahajiya* literature.[50]

The Vaisnava conception of Krsna and Radha is regarded as corresponding to Siva and Sakti of Tantra and to *Upaya* and *Prajña* of the Buddhist Tantra.

It may be noted that Tantra, particularly the *Sahajiya* idea, is found in all the religious systems of the medieval period.

The concept of *Sahaja* is found in Sikhism which is anti-Brahmanical, and denies caste-system. The Sikhs also believe in the absolute authority of the *Gurus.*

The renowned medieval saints also appear to have been influenced by the *Sahajiya* cult. For instance, the songs of Kabir, Ramdas and others betray *Sahajiya* ideas.

Tulsidas was a devout follower of Brahmanism. In his *Ramacaritamanasa,* he contemptuously refers to the superiority claimed by Sudras who acted as teachers of Brahmanas. Not only Sudras, but also Telis, Candalas and other low-class people are

referred to as *gurus*. These references testify to the wide influence of Tantra.

The Tami! copper-plate grant (1596) No. 75 of Sewell's Lost refers to a Sudra priest and his many disciples.

The almost India-wide protest against caste-system appears to have followed in the wake of the popularity of Tantra. In Southern India, the Tenkalais started a movement against this age-old system.

Tukaram of Maharastra, a Sudra, had many disciples of upper castes including Brahmanas.

Caitanya and his followers boldly reacted against the system. The association of Caitanya with Yavana Haridasa is well-known.

Gopalabhatta's *Haribhaktivilasa,* an authoritative treatise among Bengal Vaisnavas, unequivocally raises a voice of protest against it. In its commentary (Berhampore ed., V. 491—93) Sanatana Gosvami vigorously vindicates the right of Sudras.

Stalwarts like Narahari Sarkar, Narottama Thakur, etc., among the direct and favourite non-Brahmin disciples of Caitanya,were the *gurus* of even Brahmanas.

The no-caste campaign of Caitanyaism was marked in Puri where caste-restriction is not only decried, but it is also regarded as sinful and unethical even to-day to make any discrimination among castes. For example, the *Mahaprasada* (remnant of rice-offering) of Lord Jagannatha can be served by low-class people even to staunch Brahmanas who can refuse it only at the peril of incurring sin.

In Assam, Samkaradeva (1486—1568) and his chief disciple, Madhavadeva, were Kayastha (a class of Sudras), but had a large number of even Brahmana followers. His sect was called Mahapurusiya. In course of time, it was split into sub-sects, called Bamunia, Moa-maria, Thakuriya. The second one believed in the pure Tantric mode.

Ramananda (14th-15th cent), a north-Indian leader of the reformists, was a Vaisnava. The Sikh scripture, *Granth-Sahib,* quotes a song of Ramananda who says that God (Rama) is not to be found in the scriptures nor in any external object, but in one's heart. This is

clearly an echo of the Tantric *Dehatattva.*

Among the disciples of Ramananda was Ravidas, a cobbler. Ravidas's unconventional ideas enlisted the devotion of many disciples among whom Kabir was famous, and more celebrated was Mira Bai of Rajputana and Jhali, queen of Chittor. There were numerous other followers and disciples of Ramananda.

The aforesaid Kavir (b.c.1398) learnt the main Tantric principles from his *guru*. There are the futility of caste-system, external formalities of religion and lack of distinction between man and woman. Though a Muslim, he had many Hindu disciples. Kavir's *Dohas* are popular among the people of all classes, high and low.

Many of his songs are quoted in the *Granth-Sahib.*

The spiritual descendants of some of the well-known saints founded minor sects which preached doctrines akin to those of Tantra. Among such sects, mention may be made of the following: a sect established by the Muslim disciples of Kavir at Maghar, a sect founded by his Hindu disciples at Varanasi, a sect called Khaki in north-western India founded by Kilha, a sect founded by Dharmadasa, a Baniya disciple of Kavir, at Chattisgarh, a sect founded by Malukdas, a disciple of Kavir, at Allahabad, a sect founded by Rajjab, a disciple of Dadu.

A fanons sect, Parabrahma Sampradaya, was founded by Dadu (1544-1603), the most well-know exponent of Kavir's doctrines. He made a collection of devotional writings from all forms of religion in about 1600 A.D.

Nabha, an untouchable, was the renowned writer of the celebrated *Bhaktamala* in which he recorded the life and activity of the devotees of various religious persuasions.

Among the other medieval saints, preaching liberal views influenced by Tantra, mention may be made of Namadeva.[51] Surdas (1483-1563) Dharanidas (b.1556), Laldas, Puran Bhakat, etc.

Of the religious leaders, preaching unconventional ideas and practices is north India in the 18th century, a few were Bhan Saheb, a follower of Kavir, who formed a salvation army; Carandas (b.1703), born near Alwar, who formed a sect; Sivanarayana (b. 1710) born in

Balia district; Pran Nath of Bundelkhand; Ramacandra or Sant Ram of Jaipur, founder of the Ramasanehi sect; Jagjivan (last quarter of 17th cent,) founder of Satyanami or Satnami sect; Ghasidas, a Satnami leader and a leather-worker; Lalgir or Lallag, leader of Alakhnami sect of Bikaner region.

Some of the above attempted to synthesise Hindu Muslim ideas.

The Dasakuta movement of Karnataka discarded caste-system and external formalities. Similar ideas were propagated by Maharastrian saints like Jnanadeva, Namadeva, Ekanatha,etc. Though they did not start any movement, yet they enlisted adherents to their faiths.

The Mahanubhava sect of south India was strongly opposed to Brahmanical religion. The famous exponents were Govindaprabhu, Bhaskara, Kesavaraja, poetees Mahadamba, to mention only a few. Liberal Vaisnavism and Natha cult formed the bedrock of this school.

Nathism, also known as Yogi-pantha, imbued with Tantric rites and Practices, to which we have already referred, was a very popular sect in Bengal, Orissa and Assam. The songs of Gopicandra, popular all over North-India, particularly in Bengal, were composed, *inter alia,* by Muslims, known as Bharthari.

In Orissa, two sects, called Mahima-pantha and Kumbhia-pantha, Which were products of the medieval religious movements, were very popular.

The well-known Siddhacaryas, to whom are attributed the *Caryapadas,* also called *Bauddha Gan O Doha,* appear to have written for the common man in popular language, using analogies and imageries taken from common life. Many of these Acaryas came from the lowest class, and, as such, were opposed to Brahmanism; such names as Dombi, Sabari, Tanti, Dhobi Kuthari, Karmara, Teli, etc. are indicative of their low origin.

The Siddhas sometimes betráy contempt for the Brahmanical system, and do not recognise caste-distinction. They recognise the divine power of the *guru.* Five brands of Siddha culture are Dombi, Nati, Rakaki, Candali and Brahmani. They represent five female forms of Sakti. Like Tantra-writers they emphasise *Kayasadhana,* the ultimate object of a devotee is to realise *Sahaja,* the basis of all existence, the source of perennial bliss. They recognise *Jivanmukti.*

Thus, the Siddhacaryas advocate all the main principles of Tantra. In their case, Buddhist Tantra, rather Buddhist *Sahajiya* cult appears to have exercised the greatest influence. In the *Caryas,* the goddess known as Nairatma, Dombi-Candali, Sabari, etc, is identical with *Sunyata or Prajña* of the Buddhist Tantric System, known as Sakti in other Systems.

The Natha cult, originating among the low-class people, shows the unmistakable impress of Tantrism of the various sects, viz. Saiva, Vaisnava, Sakta, Bauddha. It is, in fact, a composite cult drawing inspiration from various sources.

Tantric offshoots (Also see Sects and subsects of Tantra)

Tantra, produced several sects of which the principal ones were *Kapalikas, Kalamukhas* and *Mattamayuras.*

The first two were branches of *Pasupata* Saivism. They have no scripture. Information about them is gathered from the writing of orthodox religionists who have described them in disparaging terms and derogatory manner.

They were worshippers of the Female Principle. They cast all conventional social values to the four winds; caste-system was ignored.

According to Ramanuja (*Sribhasya,* II, 2.35-36), the *Kapalikas* use six *mudras,* (viz. *Kanthahara* or necklace) *Alamkara* (ornament,) *Kundala* (earring, *Siromani* (jewel for head), *Bhasam* (ashes,) *Yajñopavita* (sacred thread) all being made of human bones. According to them the attainment of highest happiness lies in concentration on the Supreme Soul seated in the female organ. Some of the barbarous practices of Kapalikas, like human sacrifice, etc., are recorded in Krsnamisra's drama, *Prabodhacandrodaya.* They are also described in Bhavabhuti's *Malatimadhava.* Their stronghold was at Srisaila in the Andhra region.

Some epigraphs refer to some sects which are, perhaps,

Kapalikas and *Kalamukhas*. Some of the inscriptions are

Igatpuri copper-plate of Nagavardhana (7th cent).
Nirmand copper-plate (7th cent) in Kangra,
Inscription from Arsikore (Karnataka) etc.

The Kalamukhas appear to have been a strong sect in the 9th—11th centuries (vide N. Sastri, *The Colas*, Madras, 1955, pp. 648—49).

Epigraphical evidence of the 10th and11th centuries testifies to the existence of a Saiva sect in Tripuri and neighbouring areas of Central India. This is called *Mattamayura*. A tribe of this name is known in the *Mahabharata* (II.32. 4—5). This sect appears to have flourished in the Pala period in Bengal (Vide N.N. Bhattacharya, *Ancient Indian Rituals*, pp.133-34). To this sect belong the works, called *Somas'ambhupaddhati* and *Isanas'ivagurudevapaddhati*. According to H.Goetz, the several bas-reliefs of Khajuraho temples owe their origin to the inspiration of this sect (*Arts Asiatiques)*, Tome V, Fasc. I pp. 35 ff.)

Sects and Subsects to Tantra (Also see Tantric offshoots)

Brodly speaking, Hindu Tantra was divided into two schools, Sāiva and Skata.

Among the Sakta Tantras again, despite fundamental unity, there were differences which were mainly caused by the difference of the objects and modes of worship as well as of *acaras*.

Sakta Tantras were broadly divided into two groups, Srikula and Kalikual.

Again, there was a division based on *Kadimata* and *Hadimata*, Each of these two had subsects.

In another way, we may divide Tantra into two classes—Pure Sakta works as those of Bengal and works with a Mixture of Saiva—Sakta approach, as some of the works of Kashmir.

From another point of view, Tantras are divided into two classes, those following *Samayacara* and those toeing the line of *Kaulacara*. The former is believed to be coeval with the Vaidika *marga* and related to it. Gaudapada, Smakara, etc. are believed to have

belonged to this school. The followers of *Kaulacara* were divided into two subsects, *Purvakaula* and *Uttarakaula*. According to the former, Siva and Sakti are known as Anandabhairava and Anandabhairavi. They are related to each other as Sesa and Sesi. According to *Uttarakaulas*, Sakti is always predominant, and never ends. Siva appears as *Tattva*, but Sakti is ever beyond *Tattva*.

From another standpoint Sakta Tan are divided into two classes; those based on *Daksinacara* and those on *Vamacara*.[52]

In different parts of the *Saktisamgama*, there is mention of some Tantric sects.

A well-known sect of the Saiva-Sakta sect was *Kapalika*. It is generally believed that *Kapalikas* were so called because they used to carry human skulls (*Kapala*) or drink from them. There is, however, an inner significance of the name, as stated in the *Prakas'a* commentary on the Sanskrit drama, *Probodha-candrodaya*. They were so designated as they used to drink nectar or *candri* from within *Brahmarandhra*, known as *Kapala*. With this drink they concluded the great *Vrata* (*Mahavrata*,). *Mahavrata* appears to be another name of the *Kapalika* sect.

The *Soma-siddhanta*, named by Sriharsa in *Naisadhacarita* (X.88), is considered by scholars like Gopinath Kaviraj[53] to be the same as *Kapalika siddhanta ; Soma* means *Sa+Uma*, i.e along with Uma.

The *Agama-pramanya* of Yamuna Muni, *Sivapurana*, etc. name some Tantric sects.

The famous Vacaspati Misra mentions four Mahesvara sects.

Phallus-worship was, perhaps, in vogue among non-Aryans, and gradually infiltrated into the Aryan society. It is referred to in the *Rgveda* (vti, 21.5, X. 99.3). Hatred and fear appear to have been voiced by the seer who prays for protection against *Sisnadevas*.[54]

Phallus-worship was in vogue among primitive peoples almost throughout the world. Phallic symbols of different kinds, representing the goddess and her male partner, have been found in the ancient lands of the Agean, Egypt and the sites of Semitc civilisation.

In India, the ruins of the Indus Valley civilisation at Mohenjo-daro reveal designs of *linga* (male organ) and *Yoni* (female organ) which are supposed by some to have been used as amulets ensuring long life.[55] At Harappa quite a few conical *lingas* and large rings, probally representing the female principle, have been unearthed.[56]

FOOTNOTE

1. See S.A.Dange, Sex in Stone and the Vedic *Mithuna, ABORI, Diamond Jubilee Vol,* p.p. 546 f.f.
2. *Ibid,* p. 550.
3. C.f.*atharvavedastu yajnanupayukta-santi-paustika-bhicaradi-karma-pratipadakatvena atyantavilaksana eva (Prasthanabheda).*
4. See A. Avalon, *Principles of Tantra,* p. 41
5. Names of some South Indian ladies, not necessarily Tantric *Sadhikas,* end in *amba,* e.g., Ramabhadramba,
6. See *Saradatilaka,* I. 55, II. 57, VII.I(Raghava's comm), *Gandharvatantra,* XL. 10, *Tantraraja-tantra,* XXVI, 36-43.
7. It is interesting to note that many peoples of the ancient times used to believe in the magic power of letters and words; no matter whether or not these had any sense. E.J.Thomas writes that spells, similar to Hindu and Buddhist types are found on Old English, Old High German and Keltic (*History of Buddhist Thought,* p. 185).
8. E.g.B.C.Majumdar, *JRAS,* 1905, pp. 355-362.
9. *Diksatattva in Smrti-tattva,* II, pp. 645-659.
10. In some later Tantras, dualism is recognised; e.g. *Mrgendra-tantra,*ii, 11.
11. See G. Haldar, *Vaidyaka-vrttanta,* p. 210.
12. See Jiva's *Laghubhagavatamrta* and his commentary on the *Brahmasamhita* and *Caitanya-caritamrta* of Krsnadasa, Adi, Ch. iv.
13. See S.B. Das Gupta, *Sriradhar, Kramavikas,* p. 332.
14. For references to or quotations from Tantras, contained in the six *Sandarbhas* of Jiva Gosvamin, see S.K.De, *Vaisnava Faith and Movement,* 1961, pp. 418-419.

15. For a list of Tantras quoted or referred to by him, see S.K.De, *Op.cit.,*
16. *Bhavisyapurana,* iv. 13.8.98.
17. See J.N.Farquar, *Outlines of the Religious Literature of India,* p. 252.
18. See M. Williams, *Brahmanism and Hinduism,* pp. 87-88.
19. See introductory portion of the Chapter on Works on Tantra.
20. See B. Bhattacharya, *Sadhanamala,* Introduction.
21. Intro. to *Sadhanamala,* II, GOS, No.XI- I.
22. See Svami Pranjanananda, *Bharatiya Samgiter Itihas* (in Bengali), I, pp. 300 ff.
23. See M. Lalou, *Iconographic des etoffes paintes (pata) dans les Mañjusrimulakalpa,* India, 1930.

    On erotic sculptures, see D. Desai, *Erotic Sculpture of India;* K. Lal, *The Cult of Desire;* V. Prokas, *Khajuraho;* P. Thomas, *Kamakalpa, Incredible India,* R. J. Mehta, *Konarak Sun-Temple.* Also see *Tantrayana Art,* ed. S.K. Sarasvati, Calcutta, 1977; P. Rawlinson, *Tantra;* P. Rowson, *erotic Art of the East;* M. Anant, Plastic situation, *Marg,* March, 1965; June, 1963; A. Roy, Sculptures of Nagarjunakonda, *Marg,* March, 1965; S. Kramrisch, *Unknown in India* etc.; E. Zennas and J. Auboyer, *Khajuraho*; R. Lennoy, *The Eye of Love;* O.C. Ganguli, Mithuna in Indian Art, *Rupam,* 1925, 1926.
24. See Cunningham, *Archaeological Survey Report,* IX the temple of 64 Yoginis in Bheraghat.
25. See A. Coomaraswamy, *Buddhu and the Gospel of Budha,* p.p. 35, 330; Grunwedel, *Buddhist art in India* (trs. A. C. Gibson), figure 126, A. Bhattacharaya, *Buddhist iconography,* Plate XXVIII. *Memoirs of Archaeological Survey of India,* No. 66, Plate XIII (g); V. Smith, *History of Fine Art In India and Ceylon,* Plate 113; N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures* in Dacca Museum, Plates VIII, XX, XXI.
26. See *Tantrayana Art;* Rawlinson, *Tantra*; S.M. Nawab, *Jaina Paintings,* Vol. I.
27. N.K. Bose, *Canons of Orissan Architecture,* pp. 92, 154.
28. Also called Renuka. The name Yellamma is derived from the

Kannada term *ellara amma* (Universal Mother).

29. See P.B. Desai, *Kallachuris of Karnataka.*

30. N.N. Bhattacharya, *History of Tantric Religion*, p. 376.

31. Actually started by the Raja in 1799 A.D., it was completed by his widow.

32. *Erotic Sculpture of India*, pp. 16-17.

33. For descriptions of Tantric images, see N.N. Bhattacharya, *Op. cit.*, pp. 382-396. Here we refer only to those having some pronounced Tantric features.

34. See B.P. Desai, *JOR*, Madras, Vol. XIX, pp. 285-288.

35. For MS., see *New Catalogus Catalogorum.*

36. See Account of this Tantra.

37. See P.C. Bagchi, *Studies in Tantras*, pp. 17-18; *The Age of Imperial Kanauj*, p. 321.

38. For example, Raghunandana's *Tithitattva* in connexion with *Durgotsava.*

39. *The Mother Goddess Kamakhya*, p. 17.

40. *Ibid*, p. 66 and *Kirata-janakrti* (Chatterji), p. 56.

41. *The Mother goddess Kamakhya*, p. 64.

42. *A Cultural History of Assam*, I, p. 149.

43. *Ency. of Religion and Ethics*, II, p. 487.

44. *See Ency. of Religion and Ethics*, V, p. 6.

45. *Dravidian Gods in Modern Hinduism*, p. 18.

46. *Ibid.* pp 84-85.

47. *Ibid.* pp 41-119.

48. *Hinduism and Budhism*, London 1921, Reprint 1957, II, P 285.

49. Woodroffe; *Sakti and Sakta*, 8th ed., Madras, 1975, p.p. 9-10.

50. See M.M.Bose, *Post-Caitanya Sahajiya Cult.*

51. Three persons of this name are known to have lived in Gurudaspur,

Bulandsahar and Marwar.

52. See Àcàra

53. *Tantrik Sadhana O Siddhanta*, I, p. 33.

54. This world has been interpreted in two ways:(1) those to whom phallus in God. (2) those who play with the genital organ, i.e. indulge in sexual pleasure.

55. Marshall,*Mohenjodaro*, etc., pls. xiii, 1,7; xiv 2,4, etc.

56. M.S. Vat, *Excavations at Harappa*, II, 51, 53, 55 ff, 140.

Chapter-5

Unpublished Tantras of Bengal

Chapter-5

We have given accounts of the published Tantras of Bengal along with the personal history of their authors. Besides these works, some are available in manuscripts, while others are known only from references to them contained in other works. In addition to these little known or unknown works of Bengal, which are mostly digests or compendia for ritualistic purposes, there are commentaries by Bengal writiers on some well-known Tantric works. We set forth below the titles of the unpublished Tantric workd of Bengal with such details about their places of deposit, authors and contents as could be gleaned from various sources. The following abbreviations have been used here:

AS	:	*Asiatic Society Catalogue,* Calcutta.
CC	:	*Catalogues Catalogrum* by T. Aufrecht.
IO	:	*India Office Catalogue,* London.
N	:	*Navadvipa Sadharana Granthagara,* Navadwip, Nadiya, West Bengal.
NCC	:	*New Catalogues Catalogrum* by V. Raghavan.
NM	:	*Notices of Skt. MSS,* by R. L. Mitra.
NP	:	*Catalogue of Skt. MSS. in Private Libraries of NW. Provinces.*
NS	:	*Notices of Skt. MSS.* by H.P. Sastri.
SC	:	(Government) Sanskrit College, Calcutta.
SKR	:	A Handlist of MSS. with Sarat Kumar Roy, 1-4. European Asylum Lane, Calcutta.
SKRDC	:	An Unfinished Descriptive Catalogue of the above collection.
SSP	:	Handlist of Skt. MSS. in Sanskrit Sahitya Parisat, Calcutta.
Varendra	:	A Handlist of MSS in Varendra Research Society, Rajshahi, Bangladesh.
VSP	:	Catalogue of MSS. belonging to Vangiya Sahitya Parisat, Calcutta.
VSP Sup	:	*A Supplementary Handlist of MSS,* in Vangiya

Sahitya Parisat, Calcutta.

Titles are in Devanagari Alphabetical Order

Title	*Author*	*References to MS.*	*Remarks*
Abhijnana-ratnavali	Ramananda Tarkalankara 6211 NM	AS 3603 G viii. A Sakti. The AS xi. Pref. 15 Varendra 1217	An extensive work on the worship of MS. contains only fragments of Chapters i-iv.
Amarasam-graha	Amara Maitra		Author, son of Visnvananda. For MS. and biogra phy of author, see under Tantric Texts of Bengal.
Agama-candrika	Krsna-mohana	AS 6209 viii. i. 6209 VSP p. 187 and Intro. pp. xxv-xxvi	Author, a Kayastha of Purvasthali in West Bengal. He appears to have been well off and to have appointed Pandits for compiling works for himself. In this work, it is stated to have been compiled by Pandits. To Krsnamohana are attributed as many as eighteen works including the *Kamalodaya* and the Nitisataka; these two mention

			some of the eighteen works. Vide AS vii. 5250, 5251, 5508-9; VIII. 6209; NS II. 41; VSP, pp. 125, 187. The *Agamacandrika* deals with rules of initiation and the worship of deities of the group of Mahavidya.
Agama-candrika	Ramakrsna Tarkalamkara	NM 1269 CCI. p. 273 AS 6214 VSP Sup No. 1879 Intro. p. xvii.	From it we learn that the author was son of Raghunatha and a resident of Napada, popularly known as Daksina Navadvipa, in Andul near Calcutta. It is a summary of Raghunatha's *Agama-tattva-vilasa.* The date of compositiion of the *Agamacandrika* is *m'univedanrpe sake*, i.e. Saka 1647 (=1725A.D.)

Agama-tattva-vilasa	Raghunatha Tarkavagisa	SC 1053 AS G viii. i. 6214 1611 NM IX. 3186 (Ist etc.) NS I 22 (5 chaps) SKR 172	Author, son of Sivarama. Written in 1687 in 5 chaps; it deals with Tantric modes of worship and *mantras* for various deities. In the beginning, the author is stated to have consulted 160 works including the *Tararahasya* and *Syamarahasya*. Part of it printed. See *Cat. of Printed Books in British Museum.*
Adyaka-rana-tantra Anandalahari tika	Vidyavagisa Mahadeva Vidyavagisa	SSP A 1389 AS G 6582 IO IV. 2624	From the work it is learnt that the author was son of Yadavananda Chakravarti, grandson of Vidyasagara and great-grandson of Subuddhimisra. Author said to have obtained the title Vidyavagisa from his preceptor at Visnupura, situated within Mandarana. Date of composition—1527 Saka (=1605 A.D.). Saide to have been written in Jahangir's reign. Vide *Indian Cul ture*, IV, p. 322.

(Haribhaki Suddhodaya)	Harinarayana	SS G 3973 NS II 17	
Do	Govinda Tarkavagrsa	AS G 3694, 5204 NM X 3373 VSP 334	
Do	Srikrsna Tarkalankara Bhattacarya	AS G 3905	
Amarisamhita	Amara Maitra		For MS. and biography of author, see under Tantric Texts of Bengal.
Kakaradi-Kali-sahasra-nama	Purnananda		
Kankalamalini tantra	Ramasvarupa	SSP 375.	
Karpuradi stavatika (Prabodhini)	Ramakisora	NS III 48 Dacca University Handlist, No. 3967	Author appears to have been a descendant of Sarvavidya.
Do	Yadavendra Bhattacarya	Sanskrit College, Benares, 1916-17, p. 3 (No. 2624) with text	
Kamyayantro-	Mahamahopa	NS III. 53	Dated 1375 A.D.

ddhara	dhyaya Parivrajakacarya		
Kalika-rahasya	Purnananda		
Kalikadi-sahasranama	Purnannda	NP V 138 AS VIII B 6643-46 Dacca University No. 552 B NS I 61 Travancore University No. 7799 Visvabharati 509, 510.	
Kalitattva-sudhabindu	Kaliprasada Kavyacuncu	NM IX. 2956	
Kali-sarvasva-samputa	Srikrsna Vidyalankara	NS I. 60 Varendra 979 Dacca DR 33	Author, son of Nyayavagisa.
Kulapuja-nacandrika or Kulapuja-candrika	Candrasekhara	NS II. 37 SSP I. J. 53	
Kulamula-vatara	Samkara		
Kaulikar-canadipika	Ramaratna	SSP 411	
Krama-candrika	Ratnagarbha Sarvabhauma	NM I. 331 SC 761	Contains *mantras* applicable in Tantric rites. Author appears to have been the preceptor of the famous Cand Ray and Kedar Ray of

			Vikramapura, now in Bangladesh. He is also known as Gosvami Bhattacarya.
Kramastava	Samkara		
Gururaja-tantra	Ramalocana	SSP A 1183	
Gurupaduka-stotratika	Durgadasa Vidyavacaspati	Visvabharau Annals 190 (b) VSP p. 267 SSP III. U. 52 Dacca University MS. 1350 AS 3401, 6118, 5289, 3917 A VIII. B. 6798 5799-6801, 6802	
Do (-pancaka)	Raghunandana Nyayapañcanana	Dacca University MS. No. 1974, 2964 NS I. 97.	
Gautamiya-tantra-tattva-dipika	Radhamohana	VSP 39(117), 40 (335)	Author seems to be identical with the Vaisnava author of this name, who wrote the *Krsnabhakti-sudharnava* and *commentaries on the Suddhitattva of Raghunandana and the Gautaman-yayasutra. Radhamohana was a writer of the*

		nineteenth cent, and a friend of Colebrookes, Vide VSP, p. 16.	
Cakra-dipika	Ramabhadra Sarvabhauma	ASG 141 VIII R 6622 Dacca University 187 A. 1884	Quoted in *Tantrasara* Aufrecht's Bodleian Cat.95a.
Cakra-dipika	Ratnesvara	SC 633	
Jñana-dipika	Amara Maitra		For MS and biography of author, see under Tantric Texts of Bengal.
Jñanananda-tarangini	Siromani	NM I 286	
Tattva-prakasa	Jnanananda Brahmacari	NS I 137	Composed in 1730 Saka (=1808 A.D.) in 12 Chapters.
Tattvananda-tarangini	Purnananda	AS Cat. VIII. 6200	
Tantrakaumudi	Govindacandra	SSP A. 1184	
Tantra-candrika	Ramagati Sena	AS 6274	Author, perhaps identical with that of the *yoga-kalpalatika* (NS. I. 299). He is said to have been a resident of East Bengal (Bangladesh). Vide NS. I, Preface p. 21.
Tantradipani	Ramagopala Sarma	NS II 79	Composed in 1626 Saka (=1794

			A.D.) in 11 Chapters. Author, a disciple of Kasinathanandanatha otherwise known as Paramaniranjana.
Tantra-dipika	Gopala pancanana	ASG 5097 NS I 138 NM VI 2262 SC 874	Author, grandson of Krsnananda Agamavagisa and son of Harinatha Bhattacarya.
Tantra-pradipa	Jagannatha Cakravarti	NS I 139	
Tantra-pradipa-prabha	Sanatana Tarkacarya	NS II 80	
Tantra-prakasa	Govinda Sarvabhauma	ASG 5641	Deals with *diksa*, *purascarana*, etc., and the worship of Tara and Tripura.
Tantraratna	Krsna Vidyavagisa	ASG 10494 IO IV 2573 NMI 240 SC 913	Deals with worship of Kali and Tara.
Tantra-samkespa-candrika	Bhavani-samkara Vandyopadhyava	NS II 81	
Tantra-sara	Ramananda Tirtha	AS II A 48	Complete in 10 Chaps. On page 93, there is a quotation from the *Sri-tattva-cintamani* of Purnananda. Author was a protégé of Krsnacandra

			(eighteenth century), king of Nadiya.
Tarar-cana-candrika	Jagannatha Bhattacarya	ASG 6537	
Tararahasya-vrtti	Gaudiya Samkara	VSP 33-35 (108, 732, 1267) IO IV 26038. See Cat. of Skt. MSS., Asiatic Society, Calcutta, Vol. VIII, p. xii	
Tara-bhakti-tarangini	Kasinatha	NM IV 1607	Date 1737 Saka (= 1815 A.D.) Krsnacandra, king of Nadiya, mentioned as the author's patron.
Taravila-sodaya	Vasudeva Kavikankana Cakravarti	ASG 790, 3455	
Tiksnakalpa	Radhamohana	NS II 90	Written in Saka 1732 (=1810 A.D.) Author, a landlord of Candrapratapa, in Dacca district (Bangladesh).
Tripurar-cana-rahasya	Brahmananda	NM VII 2487	
Daksinakalpa	Haragovinda Tantravagisa	NM I 291	
Diksa-tattva prakasa	Ramakisora		Author, a member of the Sarvavidya family of Mehar (Bangladesh). Vide K. Sen, *Cinmay Vanga*, p. 173.

Pañca-kalpataru	Raghava Devasarma	NS X 3311	Author, son of Ramananda Tarkapañcanana. It is a digest on Tantric rites, and contains a fairly elaborate account of mystic *mandalas* and *Durgapuja* with those *mandalas*.
Pañca-maveda-sara-nirnaya	Haragovinda Raya		For MSS. and biography of the author, see under Tantras of Bengal.
Puras-carana-prayoga-darsa	Vasudeva Sarvabhauma	VSP 39 (1309)	Author identifiedas *Sarva-nandika sadhusagnika-jnanananda bhattacarya tmaja.*
Puras-carana-dipika	Candrasekhara	CC I p. 340 SC 1058	
Puras-carno-llasa-tantra	Kasicandra	SSP 1383	
Pranakrsna-vaisna-vamrta	Bholanatha Brahmacari Biswas		Composed for Pranakrsna in 1748 Saka (=1826 A.D.). Deals with Tantric rites of Vaisnavas.
Bhava-nirupana		ASG 4660	Appears to be a part of Ramagati Sena's *Tantra-*

			candrika (Supra).
Mantrakosa	Jagannatha Cakravarti	VSP 43 (1548 Kha) NM VII 2378	In the second MS., the author's name ends in Bhattacarya. In the contents are mentioned, *inter alia, Tantric bija-mantras* and their explanation. It also contains a brief account of the origin and nature of alphabet.
Mantra-ratnakara	Yadunatha Cakravarti	ASG 6028	
Mahimnah-stotra-tika	Raghunandana Nyayavagisa	VSP 55 (1482)	
Mundamala-tantra	Nyayavagisa	SSP 417	
Mudraprakasa	Ramakisora		See *Diksatattva-prakasa (Supra).*
Yaksini-tantra	Aditya	SSP 774	
Yogakal-palatika	Ramagati Sena	NSI 299	
Rahasyamava	Vanamali Acarya	VSP 60 (1408)	
Lalita-rahasya	Rajendra Tarkavagisa	VSP 64(753) NM IV 1674	A digest, in nine chapters, based on variou s Puranas and Tantras. In it attempts have been made to establish the

			predominance of Krsna.
Varna-bhairava	Ramagopala Pancanana	NM I 280	Deals with origin of sound and the significance of letters starting with 'a'.
Varna-bhidhana	Yadunandana Bhattacarya SC 1492	ASG 8144 NM II 560 IO II 1046 Srinandana	In the last two MSS., the author's name is Bhattacarya.
Vasakarya-mañjari	Rajarama Bhattacarya	ASG 3463	
Saktakrama	Purnananda	NM VI 2067	
Sivar-cana-maharatna	Samkara		
Saiva-ratna	Do		
Syama-kalpalata	Ramacandra Kavicakravarti	ASG 3459 NS I 372	
Syama-kalpa-latika	Mathuranatha	Pub. Guptapalli Saka 1825 (with Bengali translation)	
Syamapuja-paddhati	Cakravarti	ASG 5958 Indian Museum Collection No. 4590	
Syamaratna	Yadavendra Vidyalamkara	NM I 377	
Syamar-cana-candrika	Ratnagarbha Sarvabhauma	NM I 220	For particulars about the author, see *Krama-candrika (Supra).*
Syama-	Kasinatha	ASG 3540	

santosana stotra	Tarkapañcanana		
Syama-saparya-vidhi	Kasinatha Tarkalamkara	ASV vii 3603	Composed in Saka 1699 (=1777 A.D.) in seven chapters.
Syama-stavatika comm.	Durgarama Siddhanta-Vagisa Bhattacarya	AS 6628-29	Text of *Karpura-stotra* and its
Sritattva-bodhini	Krsnananda	NM 281	
Satkarma-dipika	Sri Krsna Vidyavagisa	NM IV 309 VSP 85 (363) ASG 3881 Calcutta Sanskrit College MS. 410	
Satkarmollasa	Purnananda	NS IV 308	
Satcakra-dipika	Brahamananda		
Satcakra-dipika-tika	Purnananda		
Satcakra-nirupana	Nandarama Tarkavagisa	AS 6367 SC 446	With the author's name are associated the works *Atma-prakasika* (IO IV. 2400), *Samkhya-prakasika (Ibid.* IV 2457), etc. Author perhaps identical with the author of *Svarupakhya-*

			stava-tika. In the *Satcakra-nirupana*, he has mentioned Hari-vallabha Raya as his patron. He appears to have flourished before Saka 1638 (= 1716 A.D.).
Satcakra-krama-dipika	Ramabhadra Sarvabhauma	NS I 386 SC 619	
Satcakra-bheda (Satcakra)	Purnananda		
Satpadyamala	Ramarama Bhattacarya	NS I 387	
Sanatana-dharmanusthana	Jaganmohana Tarkalamkara		First part deals with the procedure of tenfold *Samskara* in accordance with Tantra. Second part deals with procedural matters relating to *Sraddha* in conformity with Tantric practices.
Sarva-nanda-tarangini	Sivanatha	NS iii 336	A biography of Sarvananda by his son.
Sadhanamala	Vinodacandra	SSP 634	
Sundari-rahasyavrtti	Ratnanabha Agamacarya Varendra	AAS 6350	Account given by himself—

			Brahmana, Maitreya. Son of Narayana, grandson of Mukunda, disciple of Gopinatha.
Sundarisakti-varadanam	Adinatha	SSP A 1237	
Svarupakhya-stavatika	Nandarama	VSP 154 (1336 Ka) 155 (1356 Kha) NS I 39.	

Chapter -6

Tantras and their Details

Chapter -6

Abbreviations

DK : *Danakaumudi* of Govindananda, Bib. Indica, Calcutta.

DV : *Durgotsavaviveka* of Sulapani, Skt. Sahitya Parisat, Calcutta.

ET : *Ekadasitattva* in *Smrtitattva* of Raghunandana.

SK : *Sraddhakaumudi* of Govindananda, Bib. Indica, Calcutta.

TT : *Tithitattva* in *Smrti-tattva* of Raghunandana.

VK : *Varsakriyakaumudi* of Govindananda, Bib. Indica, Calcutta.

VV : *Vratakalaviveka* of Sulapani.

(In Devanagari allphabetical order)

Kapilapañcaratra
DK–5, 13, 126, 129, 130, 180, 192, 204, 205
DV–23

Gavaksatantra
DV—12

Garudatantra
VK–283

Gautamitantra
VK–146

Naradapañcaratra
VK–150

Naradiya-samhita
TT–51

VK–118, 152, 158, 176, 179
ET–74, 85

Bhuvanesvaritantra
VK–160

Matsysukta
DK–206
DV–7, 11, 13, 23

Mahakapilapañcaratra
DV–23

Yoginitantra
VK–120, 132, 149, 157, 175, 372, 440, 441, 442

Rudrayamala
SK–266

Nigamaparisista
SK–53, 317
VK–17

VK–157, 284

Sarada (Tilaka?)

Purascarana-candrika

DV–11

Saradatilaka
VK–118-21, 126-28, 134
136, 139, 145, 149, 150,
152, 153, 157, 159, 162,
170, 171, 173, 174, 176,
190, 384, 385, 391, 565

DK–9, 10, 68, 74, 75, 89, 112
124, 125, 126, 128, 130,
131, 141, 144, 146, 149,
150, 151, 153, 154, 155,
156, 158, 159, 164, 176,
178, 179, 180, 182, 185,
188, 190, 191.

Sivagama
VK–76

Hayasirsapañcaratra or Hayasirsa
VV–24

Tantras cited in the Haratattva-didhiti

(In Devanagari alphabetical order)
Little known works have been left out

Agamakalpadruma
Agamatattva-vilasa
Agamadvaita-nirnaya
Agama-sandarbha
Agamasara
Uttarakamakhya-tantra
Uttara-tantra
Utapatti-tantra
Umajamala
Kankalamalini-tantra
Kamala-tantra
Kamalavilasa-tantra

Kulaprakasa-tantra
Kulacara-tantra
Kularnava-tantra
Kulavali-tantra
Gandhara-tantra
Gayatri-tantra
Guptadiksa-tantra
Gupta-sadhana-tantra
Guptarnava-tantra
Guru-tantra
Gotamiya-tantra
Gaurijamala

Katyayani-tantra
Kamadhenu-tantra
Kamakhya-tantra
Kalikalpa-tantra
Kakulamrta-tantra
Kalikularnava-tantra
Kalikrama-tantra
Kalitantra
Kalivilasa-tantra
Kubjika-tantra
Kumari-tantra
Tantraraja
Tantrasagara-samhita
Tantrasara
Tantradarsa
Tantrikadarpana
Taragama
Taratantra
Tararahasya
Tararhasya-vrtti
Tararnava
Todala-tantra
Trailokya-sammohana-tantra
Daksinamurtikalpa
Daksinamurti-samhita
Dattatreya-jamala
Durga-kalpa-tantra
Devijamala
Devyagama
Navaratnesvaratantra
Narayani-tantra
Nigamakalpalata
Nigamakalpasara

Gheranda-samhita
Cinatantra
Jamala
Jnanatantra
Jnanarnava-tantra
Damara-tantra
Tantra-kaumudi
Tantracudamani
Tantradipika
Tantrapramoda
Tantraratna
Brhannirvana
Brhannila-t
Brhanmaya-t
Brahmajamala
Brahmanda-tantra
Bhagavad-bhakti-vilasa tantra
Bhuvanesvari-tantra
Bhutasuddhi-tantra
Bhairavajamala
Bhairava-tantra
Bhairavi-tantra
Matsyasukta
Mantratantra-prakasa
Mahakalamohini-tantra
Mahanirvana-tantra
Matanila-tantra
Mahalingesvara-tantra
Mahisamardini-tantra
Matrkabheda-tantra
Mayatantra
Malini-tantra
Mundamala-tantra

Nigamatattvasara
Nityatantra
Nibandha-tantra
Niruttara-tantra
Nirvana-tantra
Nilatantra
Picchila-tantra
Purascarana-candrika
Purascarana-bodhini
Purascarana-rasollasa-tantra
Phetkarini-tantra
Brhat-tantrasara
Brhat-todala-tantra
Brhad-gautamiya-tantra
Brhad-rudrajamala
Vyomaratna-t
Sakijamala
Sakti-t
Sakti-samgama-t
Saktananda-t
Sambhavi-t
Sarada-t
Sarada-tilaka
Sasvata-t
Sikharini-t
Syama-kalpalata
Syamarahasya
Syamarcana-candrika
Syama-saparya-krama
Syama-saparya-vidhi
Mrdani-tantra
Meru-tantra
Yogni-tantra
Rudrayamala-tantra
Reva-tantra
Lingarcana-tantra
Varada-tantra
Vamakesvara-t
Vamadeva-t
Varahi-t
Vidyotpatti-t
Vimala-t
Visvasara-t
Visnujamala-t
Vira-t
Sritattva-cintamani
Sanatkumara-t
Samaya-t
Samayacara-t
Sammohana-t
Sarasvata-t
Sarasvati-t
Simhavahini-t
Siddhalahari-t
Siddhesvari-t
Svacchanda-mahesvara-t
Svatantra-t
Hamsamahesvara
(Hamsaparamesvara)
Hayasirsa-pañcaratra

Tantric authors mentioned in the *Haratattva-didhiti*

Tantradipikakara
Purnananda
Brahmanandagiri

II

Works and Authors Cited in the Tantras of Bengal

(Arranged in English Alphabetical Order)

N.B—The figures refer to the pages of the work against which these are mentioned.

A. WORKS

Title	*Tantra in which metioned with reference*
Acaracintamani	PV Kanda v
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Adiyamala	T 611
Adhyatma-viveka	P 12, 28
Agamakalpadruma	T 16, 35, 240, S 5 PV Kanda ii
Agamasamhita	T 1, S 4
Agamasandarbha	P 195
Agamasara	P 239, T 4
Agama-tattva-vilasa	T 75
Agamottara	T 583

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Brhannilatantra	P 5
Brhat-stavaraja	T 414
Brhat-todalatantra	S 15
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Brhacchrikrama 20,	T 20. S 21, 34. PV Kanda ii. SR 50 / (*Samhita*)
Brhadgautamiya	T 255
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Chandahsara	T 51
Chinnamastatantra	SR 41
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Gherandasamhita	A
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Goraksasamhita	P 8, 198. A
Govindavrndavana	T 83. S 42
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Gupta-diksatantra	P 144, S 31
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Guptarnava	T 446. SR 16
Gupta-sadhana-tantra	P 11. SU 36, 76, etc.
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Kulasara-samgraha	SR 46
Kulasambhava	SR 11, 32
Kulasarvasva	PV Kanda v. SR 45
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Manasollasa	S 18. T 318
Mangalatantra	S 26

Mantramuktavali	S 4
Mantraprakasa	PV Kanda iii
Mantraratnavali	SR 16
Mantra-tantra-prakasa	P 165. T 656. S 13
Mantratarangini	PV Kanda i
Mantracudamani	T 191
Mantradeva-prakasika	T 203, 327
Mantradeva-prakasini	T 614
Mantramahodadhi	P 251
Mantrakosa	S 24, PV Kanda ii
Manusamhita	P 63
Markandeyapurana	P 7. S. 3, 4, 8, 9, 39, 42 A
Matrkabheda	SU 61, 87, 117, 194
Matrkabhedodaya	P 27
Matrkodaya	P 17
Matsyasukta	P. 5 T 8, 12, 153, 508. S 6, 41. SR 4
Mayatantra	T 379, 498, 532
Merutantra	P 21
Mrdanitantra	A
Mrtyuñjayagama	PV Kanda iv
Mrtyuñayasamhita	P 12
Muktitantra	PV Kanda iv, vi
Mundakopanisat	P 451
Mundamalatantra	P 5. T 14, 42. S. 22, 30, 33. A. SU 48, 66, 191. SR 4
Nandikesvarasamhita	T 127. SR 3
Nandikesvara-tantra	P 239
Nandyavarta	T 832
Narada-pañcaratra	P 18
Naradiyatantra	T 246, 650
Narapati-jayacarya-svarodaya	P 33, 104
Narayana-kalpa	T 71
Navaratnesvara	P 187. T 11, 96, 418. S 4, 19, 20,

Nibandha	T 15, 20
Narayaniya	P 65, 117. T 18
Narayanitantra	T 188, SU 4, 29, etc.
Navacakresvara	P 92, 93, 189
Nigama-kalpadruma	P 447, 555. T 3. PV Kanda v. SU 33, 85
Nigama-kalpa	SU 71, 108
Nigama-kalpalata	SU 76, 129
Nigama-kalpananda	SU 23
Nigamananda	SU 63, 93
Nigama-tattva	SU 41, 42
Nigama-tattvasara	PV Kanda iv. SU 214, 217, 239
Nilasarasvatitantra	TR 11
Nilasarasvata	T 488. TR 1
Nilatantra	SR 2, 51. TR 15. P 149. S 13, 15. SU 228, T. 84, 130
Niruttaratantra	P 32. SU 32, 35, etc.
Nirvanatantra	P 5. SU 17, 59, etc.
Nityatantra	P 149
Nrsimhapurana	P 354
Nrsimha-tapaniya	S 4
Padarthadarsa	P 43
Padmapurana	P 180. T 65 (Padma), 762, 765. S 9 (Padma). A
Padmavahini	P 151
Pañcadasi	P 23
Parakrama	P 17
Parapancasika	P 63
Paraparimalollasa	P 12
Parasarabhasya	T 72
Parimalollasa	P 61
Phetkarini	P 13. T 556, 559. S 19, 33. SR 3
Phetkariya	T 488, 511
Picchila	P 93. T 556, 559. S 19, 33. SR 3

Phetkariya	T 488, 511
Picchila	P 93. SU 41, 55, 56, 161
Pingala	P 67, T 21, 30, 31
Prapañcasara	P 9. T 90, 197
Prayogaparijata	P 360
Prayogasara	P 7
Purana-Samgraha	P 352
Puranscaranacandrika	T 140, 158. PV Kanda ii
Parascaranalahari-tantra	P 185
Purascaranarasollasa	P 6. PV Kanda i
Radha	SU 9, 59
Raghaviya	S 44
Ramarcanacandrika	P 92. T 35
Ratirahasya	P 558
Ratnavali	T 38, 40
Revatitantra	P548
Rudradhyaya	TR6
Rudray (j) amala	P 17. T 5, 7, 16, 26, 30, S 4, 5, 6, etc. A. SU 145. SR 27. TR 7
Sadanvaya-maharatna	P118
Saivagama	T 36, P 172
Saktakramacandrika (tantraka)	SU 208, 211, 220
Saktananda-tarangini	P 27. PV Kanda ii
Saktikalpa	TR 1
Saktikagamasarvasva	P554
Saktisara	TR 5
Saktitantra	PV Kanda iii
Saktiyamala	T 8. Sl. PV Kanda v. TR 38
Samayacaratantra	P 64. T 954, 961. SU 27, 31, etc.
Samayanka	T 404, 441
Samayankamatrka	S19
Samayatantra	T 4. S 10, 12, 15, 16, 37, 45
Sambhava	T 153

Samkaratantra	A
Samketacandrodaya	T 506
Sammohanatantra	P 93, T 94, 127. S 15, 43, 32
Sanatkumaratantra	T 44, 773
Sanatkumariya	P 230. T (Sanatkumarasamhita) 31, 36, 42, S 29
Sanketapaddhati	S 12
Saradatilaka	P 7. S 20. PV Kanda ii
Sarada	S 6, 10, 19, 42, 43, 44, 45
Sarada-tika	SR2
Sarasamgraha	P 92. T 4, 54
Sarasamuccaya	T 656. PV Kanda iii
Sarasvata	P 115. S 27, 25
Sarasvatitantra	P223
Saravali	T 673. S 20
Satkarmadipika	P117
Sautramanitantra	P287
Setumangala-tantra	S27
Siddhalahari	SU232
Siddhantasekhara	P 113, 179. T 686. S 42
Siddhasarasvata	T 13, 530, 680 SR 37
Siddhayamala	T 8, 385, 797
Siddhesvartantra	T 490. SR 35
Siksasutra	P46
Sivadharma	P 186. T 64, S 14
Sivadiksa-tika	S6
Sivagama	T 937, 961. SR 40
Sivarahasya	P198
Sivatantra	PV Kanda iii
Skandapurana	P 180. T 842. S 41. A
Smrtisara	P 288, 543
Sodha-tantra	TR 1
Somabhujagavali	T 415, 687

Sribijarnava	S31
Srikrama	T2,9,42.T378(-*samhita*). S39.SR2,34.
Sriramatapaniya	S8
Sritattvacintamani	T155.P32.SR20
Suksmasvarodaya	P420
Sutasamhita	P322
Svacchandabhairava	P63.T402
Svacchandasamgraha	T536.PV Kanda i
Svarodaya	P105
Svarodayatika	P106
Svatantratantra	P179.T93,408 SR i
Svayambhuva-matrka-tantra	T603
Syamakalpalata	PV Kanda ii
Syamarahasya	P179.S10.SU159
Taittiriyaka	P448
Tantradevaprakasika	S22
Tantragandharva	S6,13,17,18,20
Tantracudamani	P234.T515.SR40
Tantrakaumudi	T374
Tantraraja	T18
Tantrarnava	T5.SR19
Tantrasara	P67
Taranigama	TR4
Tapani	P61
Tarakalpa	T826.TR I
Tarakrama	PV Kanda iii
Tarakula-sarvasva	TR I
Tarasara	TR6
Tarayoga	TR81
Tarinitantra	T593
Tarapradipa	T5
Taramava	T504,TR8

Tarini-nirnaya	T 527
Taratantra	T 529
Tattvabodha	T 397
Tattvananda-tarangini	SR 15
Tattvasara	P 39. T 116. S 5. PV Kanda i, iv, vi
Tiksnakalpa	PV Kanda ii
Tithitattva	P 21
Todalatantra	P 173
Traipurisruti	T 379
Tripurakalpa	TR 30
Tripurarnava	T 358
Tripurasarasamuccaya	P 419. T 139
Tripurasara	T 362, 364
Trisaktitantra	T 361
Udayakarapaddhati	P 188, SR 9, 21
Uddamaresvaratantra	P 256
Urdhvamnayatantra	S 32. TR 1
Utpattitantra	PP 231
Uttarakalpa	S 7, 24
Uttarakhandoddisa	PV Kanda iii
Uttaratantra	P 511. T. 948. SR 5
Vabhata	P 28
Vaikhanasagrantha	P 199
Vaisampayanasamhita	T 3, 9, 34, 45. S 28
Vaisvanarasamhita	P 201
Vajasaneyasamhita	P 448
Vamakesvaratantra	P 22. T 61, 410, 4, 555, 651. SU 36,80
Varadatantra	P 47. SU 60, 63, 165
Varaha	S 10
Varahitantra	T 12, 13, 28, 32, 41, S 4, 6, 22, 27.SU 124. SR 32
Varnabhairava	PV Kanda ii

B. AUTHORS

NOTES

1. The following abbreviations have been used —

A = *Amari-samhita*, as described in *Vangiya Sahitya Parisat Patrika*, vol. 58/3–4, p.41.

P = *Pranatosini*, Vasumati ed., Calcutta, 1335 BS.

PV = *Pañcama-veda-saranirnaya* as described in *Vangiya Sahitya Parisat Patrika*, Vol. 59/3-4, p. 71.

R = *Radhatantra*, ed. R. Chattopadhyaya, Calcutta.

S = *Saktananda-tarangini*, ed. R. Chattopadhyaya, Calcutta.

SR = *Syamarahasya* of Purnananda, ed. R.M. Chattopadhyaya.

SU = *Sarvollasa-tantra*, ed. R.M. Chakravarti, Comilla, 1941.

T = *Tantrasara*, vangavasi ed., 1334 BS.

TR = *Tarahasya*, ed. J. Vidyasagara, Calcutta, 1896.

III. Tantras Mentioned in the Sanskrit Works on Bengal Vaisnavism

Some of the important Sanskrit works, relating to Bengal Vaisnavism, contain copious references to Tantric works. This is particularly true in the case of the works dealing with the rites and rituals. For the present purpose, we shall collect the references to Tantras contained in the following works against which the respective abbrevations are noted.

1. *Bhaktirasamrta-sindhu* of Rupa Gosvamin (Murshidabad ed., Radharaman Press)	BS (The references are to the pages of the edition used.)
2. *Haribhakti-vilasa* of Gopala Bhatta[1] (Ed. R. Vidyaratna, Behrampore, West Bengal)	HV (The refernces are to the pages of the edition used here).
3. *Samksepa-bhagavatamrta* of Rupa Gosvamin (Murshidabad ed., 1303 B.S.)	SB (References are to pages).
4. *Sat-kriya-sara-dipika*, ascribed to Gopala Bhatta2 (Ed. Gaudiya Math, Calcutta, 449Gaurabda).	SD (References are to pages).
5. *Sat-sandarbha* of Jiva Gosvamin (Tattva, Bhagavat, Paramatma, Radharaman press ed.) Srikrsna-ed. P.G. Gosvamin, Navadvipa, 1332 B-S. Bhakti—ed. S. Gosvamin, Calcutta, Saka 1822. Priti—ed. P. Gosvami, Noakhali).	SS (The Arabic numerals refer to pages and the Roman figures to the Sandarbhas in the order shown here.)
6. *Ujjvalanilamani* of Rupa Gosvamin	UN

(Kavyamala ed., Bombay, 1913).

The *Gopala-campu* of Jiva Gosvamin contains references to several Tantras all of which have been referred to also in his *Sandarbhas.* So, for the present purpose, we need not take the *Gopala-campu* into consideration.

(In Devanagari alphabeticl order)

Asvasirah-pancaratra:	Same as *Hayasirsa* (q. v.)
Agama:	HV. I. 41-42, 79, 82-83, 154-55, 267, 516-19, 548, 552, 582-83, 750, 789-790, 807-09, 811-13, 1170-71 1178-79
	III. 110–14
	IV. 2-3, 8-9, 21-22
	SB 393
	SS IV. 76, 255, 271, 335, 565. V. 626, 634. VI. 477, 958
Kramadipika:	HV. I. 15-16, 28, 71, 78, 353, 397-98, 405-06, 519-20, 723
	IV. 5
	UN 349
Gautamiya:	HV. I. 83-84, 330-31, 475, 703
	III. 44, 60, 164, 285
	IV. 21, 30, 32-33, 67, 184-85
Gautamiya-tantra:	HV. I. 58, 192, 236, 237, 432-35, 462, 913, 1146-50, 1208, 1344
	II. 9-10
	III. 4, 220-23
	IV. 100-02
	SS IV. 220, 423. V. 547, 640, 651. VI. 959, 1074
Tantra:	HV I. 70, 1176-77
	III. 183-84
	IV. 12

	SB 374
	UN 61
	BS 21, 24, 111, 170, 187
Tantra-bhagavata:	SS. I. 53, 72. IV. 224, 421
Tantrantara:	SS. V. 627
Tantrikah:	HV. I. 92-93
Trailokyamohana-pañcaratra:	HV. II. 179
Trailokya-sammohana-pañcaratra:	HV. I. 60-62, 71-73, 377-78
	IV. 39-40, 46-49, 58, 60
	SS. IV. 220. V. 523, 630. VI. 725
Navaprasna-pañcaratra:	HV III. 151
Narada-tantra:	HV I. 85
Narada-pañcaratra:	HV. I. 20-22, 32, 34, 44-45, •123 125, 151-152, 199-201, 233, 286-287, 359-363, 436, 449, 552, 790, 822, 1087-88, 1352
	IV. 13, 20, 24-25, 28-29, 35-36, 41, 52-53, 54, 68-69, 175-76
	BS 11, 23, 59, 107
	SS II. 182, 257, 386. III. 25, 127. IV. 299, 466 V. 576, 595, 596, 628, 629, 630, 633, 640, 650 VI. 225, 246, 247
Naradiya-tantra:	SS III. 33
Naradiya-pañcaratra:	HV. I. 187
	III. 136
Narayana-pañcaratra:	BS 218
Nigama:	HV III. 359
Pañcaratra:	HV. I. 39, 125-26, 267, 349, 745-46, 777-78
	II. 5-6
	BS 36, 129, 213, 216, 217
	SS III. 75, 80. V. 472, 625. VI. 417, 426

Prahlada-pañcaratra:	HV. I. 907
Brhat-tantra:	SS VI. 239
Brhad-gautamiya-tantra:	SS IV. 305, 309, 567, 568. VI. 239, 564
Brahmayamala:	BS 79 SS V. 628
Bhagavat-tantra:	Same as Tantra-bhagavata (q. v.)
Bhagavatadi-tantra:	HV II. 106
Bhargava-tantra:	SB 244
Mrtyuñjaya-tantra:	SS IV. 296
Yamala:	SS IV. 463, 567, V. 650
Rudrayamala:	SD 39, 50, 108. HV I. 86
Visnuyamala:	HV. I. 80-81, 126-34, 354, 1245 IV. 491 BS334 SSV.613,640 SD20,107
Vaisnava-tantra:	BS333 SSIII.71. V.494, 572, 627
Saradatilaka:	HVI.65-70, 75-76, 189-91, 365
Sivagama or Saivagama:	HVIV.23-25, 27-28, 31, 406-10
Sriyamala:	SB334
Sanatkumara-tantra:	HV. II. 16–17
Sammohana-tantra:	HVI.126, 136, 407, 410, 451 SB366 SD106
Satvata-tantra:	SB25, 190, 209
Svayambhuva-agama:	SB165, 219 SSIV.272
Hayagriva-pañcaratra:	Same as Hayasirsa (q.v.)
Hayasirsa-pañcaratra:	HV. I. 26, 197, 454-57, 546, 910, 1209-10. III. 46-47 IV. 82, 84, 97-99, 109-11, 129-47, 150-71, 178, 183, 187-93, 196-202, 206-36, 238-41, 250-58, 260-61, 266, 273-75, 278-80, 282-284, 289-93, 295-98, 300-03, 307-310, 316-18, 321-23, 325-330, 339-43, 346-57, 359-374, 400-05, 411, 417-18, 420-23, 425-34, 442-45, 452-61, 464268, 473-77, 480-84, 486-91 SS I. 53. II. 645. V. 567, 569, 633. VI. 246

NOTES

1. The identity of the author is controversial. Some think that he is one of the six Gosvamins of Vrndavana, while others think that he was a different person. Yet others think that it was really a work of Sanatana Gosvamin who associated it with the name of Gopala Bhatta. There is an opinion that it was their joint work.
2. The authorship is doubtful. Even if it was written by Gopala Bhatta, his identity with Gopala Bhatta, one of the famous Gosvamins of Vrndavana, has not yet been established conclusively.

Only the major published works have been taken into acco

The following abbreviations are used:

P : *Pranatosini*
S : *Sritattva-cintamani*
SR : *Syamarahasya*
ST : *Saktananda-tarangini*
T : *Tantrasaara*
TR : *Tararahasya*

(In Devanagani alphabetical order)

Aksayavata	P	Kalamadhava	P
Agastyasrama	P	Kalighata	P
Attahasa	P	Kaveri	P, SR, TR
Ayodhya	P	Kasi	T, P
Avanit	P	Kasmira	P
Amarakantaka	P	Kubjaka	P
Asvatirtha	P	Kuruksetra	T, P
Aryavarta	P	Kusavarta	P
Ujjayini	P	Kedara	P
Uddiyana	P	Kausiki	P
Elapura	P	Ganga	T, P, SR, TR
Oghavati	P	Ganesvara	P
Kanakhala	P	Gandaki	P
Kanyasrama	T, P	Gaya	T, P
Kamala	P	Godavari	P, SR
Karavira	P	Govardhana	P
Karatoya	P	Gautamesvara	P
Kamatirtha	P	Candrabhaga	P

Kamasutra	P	Candrasekhara	T, P
Karnata	P	Jayanu	P
Kalamba	P	Jalandhara	P
Kanci	P	Jvalamukhi	P
Kamakhya	P	Trikona	P
Kalañjara	P	Tripura	P
Trivent	P	Mathura	P
Trisrota	P	Madhupuri	P
Durga	P	Manasa	P
Dvaravati	P	Maya	P
Nandipura	P	Mahismati	P
Narmada	P, SR, TR	Mithila	P
Nalahati	P	Yamuna	P, SR
Nagatirtha	P	Yasor	P
Nagarasambhava	P	Ratnavali	P
Nepala	P	Ramanaka	P
Naimisaranya	P	Ramagiri	P
Pañcavati	P	Ramatirtha	P
Pañcapsara	P	Ramesvara	P
Patala	P	Lagnikasrama	P
Pinga	P	Lanka	P
Pindarakavana	P	Viraja (Viraja)	T, P
Puskara	P	Sukratirtha	P
Prabhasa	P	Sona	P
Prayaga	T, P	Srisaila (Srigiri)	T, P
Brahmasira	P	Sarayu	P
Brahmavarta	P	Saradatirtha	P
Bhadresvara	P	Sindhu	SR, TR
Bharatasrama	P	Haratirtha	P
Bhaskaraksetra	T	Haridvara	P
Bhairavaparvata	P	Hamsatirtha	P
Manipura	P	Harita	P
Manibandha	T	Hingula	P
Matanga	T	Hrsikesa	P

V Pantheon in Bengal Tantra

The major published works have been utilised here

The following abbrevations have been used:

P : *Pranatosini*

PU : *Purascarana-ratnakara*

S : *Sritattva-cintamani*

SR : *Syamarahasya*

ST : *Saktananda-tarangini*

T: *Tantrasara*

TR : *Tarahasya*

Besides the deities mentioned here, there are many demigodes, minor deities, etc. The different *Avataras* have been mentioned in some texts. We have not stated them separately. Of Vamana, there are the aspects of Dadhivamana, Sadvamana. The various weapons and other things, supposed to be held by different deities, e.g. Samkha, Cakra, Khadga, Dhanus, etc., have been deified and mentioned in some texts. We do not set forth these deities here.

Some texts mention the different planest as deities, which we do not state here.

A separate list is given of those deities whose *mantras* are mentioned.

(In Devanagari alphabetical order)

Name	*Work in which mentioned*	*Name*	*Work in which mentioned*
Agni	PU	Indra	T, PU
Agnidurga	PU	Indrani	PU
Ananta	PU	Ucchista Ganesa	T
Aniruddha	PU	Ucchista Candalint	PU
Antarika Sarasvati	PU	Ucchista Matangi	PU
Annapurna	T, PU	Ekajata	PU
Annapurna Bhairavi	T	Kamalatmika	T, P, PU

Aparajita Vaisnavi	PU
Asvarudha	PU
Karnapisaci	T
Karnamatangi	PU
Katyayani	T, PU
Kama	PU
Kamesvari Bhairavi	T, PU
Kartavirya	PU
Kartikeya	PU
Kali	TR, T, P, PU, ST, S, SR
(Bhadrakali, Daksinakali, Mahakali, Siddhikali, Smasanakali, Guhyakali Kamakala Kali)	
Ketu	PU
Kaulesa Bhairavi	T, PU
Kaumari	PU
Kuvera	PU
Krsna	T, S
Kesava	PU
Ksetrapala	T, S, PU
Ganga	T, P, S, PU
Ganapati	PU
(Saki-ganapati, Mahaganapati, Vighnaganapati	
Ganesa	T, P
(Saktiganesa, Laksmiganesa, Vighnaganesa,	

(Kamala)	
Gayatri	P, S, PU
Goraksanatha	PU
Gopala	PU
Govinda	PU
Gauri	T, S, PU
Graha	P
(Surya, Candra, Mangala, Budha, Brhaspati, Sukra, Sani, Rahu, Ketu)	
Candika	S
Candesvara	T, PU
Candramauli	T
Camunda	S, PU
Cintamani	PU
Sarasvati	PU
Caitanyabhairavi	PU
Chinnamasta	PU
(See Pracanda Candika)	
Jayadurga	T, PU
Jnanasarasvati	PU
Tara	T, P PU, TR
Tumburu	PU
Tulasi	P
Trikantaki	PU
Trikuta Sarasvati	PU
Triputa	T, S, PU
Tripurabhairavi	T, PU
Tripurasundari	T, P,S, PU

Ucchista-ganesa, Ksipra-prasada Ganesa Vakratunda)	
Garuda	T
Durga	T, P, PU
Dhanada	T, PU
Dharani	PU
Dhumavati	T, P, PU
Narayana	PU
Nityaklinna	PU
Nitya	T
Nityabhairavi	T, PU
Nilakantha	T, S
Nilasarasvati	PU
Nrsimha	T
Nairta	PU
Padmavati	PU
Parijata Sarasvati	PU
Parvati	PU
Purusottama	PU
Pracandacandika (Chinnamasta)	T, P
Pratyangira	PU
Pradyumna	PU
Banalinga Siva	P, S
Balagopala	T, PU
Bala	PU
Brahma	T, P, S, SR
Brahma	PU
Brahma	PU
Bhaya-vidhavasmsini Bhairavi	T, PU
Bharati	PU
Bhuvanesvari Bhairavi	T, PU

Tryambaka	T
Tvarita	PU
Dadhivamana	T, PU
Damodara	PU
Bhairavi (also see Sakalasiddhida and Sampatprada Bhairavis)	T, S, PU
Mañjughosa	T
Manikarnika	PU
Madhusudana	PU
Mahakala Bhairava (Kali-bhartrdeva)	T, P, S PU, SR
Mahalaksmi	T, S, PU
Mahasarasvati	PU
Mahisa-mardini	T, PU
Matangi	T, P, S, PU
Madhava	PU
Mahesvari	PU
Mukhya Vagisvari	PU
Mrtyunjaya	T
Yama	PU
Yogini (As companion goddesses, Yoginis are of many kinds, e.g. Prakata-yogini, Daksini, etc.)	T, S
Rajamatangi	PU
Rahu	PU

Bhariava (Many kinds, e.g. Asitanga, Rudra Canda, Krodha, Unmatta-bhariava, etc.)	T, S
Laksmi Vasudeva	T, PU
Laghusyama	PU
Vagalamukhi	T, P, PU
Vajraprastarini	T,PU
Vatuka	T, S, PU
Vanadurga	PU
Varaha	T
Varuna	PU
Vasyamatangi	PU
Vahnivasini	PU
Vagisvari	T, S, PU
Vagmati	PU
Vagvadini	PU
Vasudeva	T
Vayu	PU
Varahi	PU
Visalaksmi	T
Visnu	T, P, S, PU, SR, T
Visnu Vagisvari	PU
Vaisnavi	PU
Vyasa	PU
Sarabha	PU
Siva	SR, T, P, S, PU
(Tryambaka,	

Rudra	T, S, PU
Rudrabhairavi	T, PU
Rudravagisvari	P U
Laksmi	T, S, PU
Sitala	P U
Sulapani	T, PU
Sesa	PU
Sesika	PU
Srikara	PU
Sridhara	PU
Srirama	T
Srihari	PU
Satkuta Bhairavi	T, PU
Sakalasiddhida Bhairavi	T, PU
Sadasiva	PU
Sampatprada Bhairavi	T, PU
Sarasvati	PU
Samrajya-laksmi	PU
Sita	PU
Ssurya	T, S
Svapnavarahi	PU
Hanumat	T, PU
Hayagriva	T, PU
Haridraganesa	T, PU
Harihara	T, PU
Hamsa Vagisvari	PU
Heramba	T
Hrsikesa	PU

Parvatisvara,
Mrtyunjaya
Mahamrtyunjaya,
Pasupati, Ardha-
narisvara, Aghora,
Nilakantha, Isana)

List of Deities whose *Mantras* are mentioned in Bengal Tantra

(The names of deities are in Devanagari alphabetical order)

Name	*Work in which metioned*	*Name*	*Work in which mentioned*
Annapurna	T	Parijata Sarasvati	T
Annapurnabhairavi	T	Pracandacandika	T
Indra	T	Balagopala	T
Ucchistaganesa	T	Bhadrakali	T
Ucchistacandalini	T	Bhayavidhvamsini	
Kamapisaci	T	Bhairavi	T
Katyayani	T	Bhuvanesvari	T
Kamesvari	T, S	Bhuvanesvari	
Krsna	T	Bhairavi	T
Kaulesa Bhairavi	T	Bhairavi	T
Ganesa	T	Mañjughosa	T
Garuda	T	Mahakala	
		Bhairava	T, SR
Guhyakali	T	Mahilaksmi	T
Gauri	T	Mahasamardini	T
Candesvara	T	Matangi	T
Candramauli	T	Mrtyuñjaya	T
Jayadurga	T	Yogin	S
Tara	T, TR	Rudrabhairavi	T
Triputa	T	Laksmi	T
Tripurabhairavi	T	Laksmi Vasudeva	T
Tripurasundari	T, S	Vagalamukhi	T
Tryambaka	T	Vajraprastarini	T
Daksinamuru	T	Vatuka	T
Dadhivamana	T	Varaha	T
Durga	T	Vagisvari	T
Dhanada	T	Vasudeva	T

Dhumavati	T	Visalaksi	T
Nitya	T	Visnu	T
Nityabhariavi	T	Siva	P
Nilakantha	T	Sulini	T
Nrsimha	T	Smasanakali	T
Syama	T, SR	Surya	T
Srirama	T	Hanumat	T
Srividya	T, S	Hayagriva	T
Satkuta Bhairavi	T	Haridraganesa	T
Sakala-siddhida Bhairavi	T	Harihara	T
Sampatprade Bhairavi	T	Heramba	T

VI. List of Mudras, Yantras and Mandalas mentioned in Bengal Tantra

The major published works have been taken into account

The following abbrevations are used:

P : *Pranatosini*
S : *Sritattva-cintamani*
T : *Tantrasara*
TR : *Tararahasya*
SR : *Syamarahasya*
ST : *Saktananada-tarangini*

(In Devanagari alphabetical order)

The principal *mudras* only are listed here

Ankusa	T	Nada	S
Anjali	T	Padma	T
Apana	S	Prana	S
Abhaya	T, SR	Prarthana	T, S
Avagunthana	T, S, SR	Bali	S
Avahani	T, S, ST, SR		BinduS
Udana	S	Bija	S
Kumbha	T, SR	Bhutini	T
Kauliki	T	Mahankusa	S
Khadga	T, SR, TR	Mahamudra	T
Khecari	T, S	Munda	T, SR
Gajatunda	S	Musala	T
Gada	T	Mrga	TR
Galini	T, S	Yoga	S
Cakra	T, S	Yoni	T, S, ST, SR, TR
Carma	T	Laksmi	T
Jñana	T	Leliha	T, S, SR
Tattvamudra	T, S, SR, TR		Vara

T, SR			
Trikhanda	T, S	Vismaya	S
Durga	T	Vina	T
Dhenu	T, SR, TR	Vyana	S
		Samkha	T, S, SR, TR
		Srivatsa	T
Sarva vidravani	S	Sarva samksobhani	S
		Sarvonmadini	S
Sambodhini	T, P. SR	Samhara	T, TR
Sakalikarani	T, S, S, T	Sundari	S
Sannidhapani	T, S, ST, SR		Sthapani
	T, S, ST,		
SR			
Samana	S		
Sammukhikarani	T, S, ST, SR		
Sarvavasyakarani	S		

MANDALAS

The prominet mandalas, mentioned in the *Tantrasara*, are *Navanabha, Sarvatobhadra* and *Svalpa-sarvatobhadra.* The *Sritattva-cintamani* men tions *Guru-mandala.*

YANTRAS

The Yantras can be broadly divided into two clasees—*Puja-yantra* and *Dharana-yantra.* As will be seen, some names are common in both the classes.

Puja-yantras

Annapurna Bhairavi	T	Rudrabhariavi	T
Ganesa	T	Laksmi	T
Guhyakali	T	Vagalamukhi	T
Tara	T	Vajraprastarini	T
Tarini	T	Vatuka	T
Triputa	T	Vagisvari	T
Tvarita	T	Visalaksi	T
Durga	T	Smasanakali	T
Dhanada	T	Syama	T
Pracandacandika	T	Srividya	T, S
Bhuvanesvari	T	Satkuta Bhairavi	T
Mattangi	T	Hanumat	T

Dharana-yantras

Kali	T	Mrtyuñjaya	T
Tara	T	Laksmi	T
Tvarita	T	Siva	T
Nrsimha	T	Srirama	T
Bhuvanesvari	T	Srividya	T
Bhairavi	T		

VII. List of Kavacas mentioned in Bengal Tantra

Abbreviations:
P : *Pranatosini*
S : *Sritattva-cintamani*
SR : *Syamarahasya*
T : *Tantrasara*

(In Devanagari alphabetical order)

Name	*Work in which mentioned*	*Name*	*Work in which men-tioned*
Aksaya	P	Pracandacandika	T
Annapurna	T	Brahma	P
Kartikeya	T	Bhuvanesvari	T
Kundalini	P	Bhairavi	T
Ganga	T	Mahavidya	P
Gayatri	T	Mahisamardini	T, SR
Guru	P	Matangi	T
Tara	T	Yoni	P
Tripura	T	Laksmi	T
Tripurasundari	T, S	Vamsalabhakhya	T
Trailokyamangala	T	Siva	P
		Smasanakali	T, P
Daksinakalika	SR	Syama	T, SR
Durga	T	Srividya	T
Dhanada	T	Sarasvati	T
Nayika	T	Surya	T
Nrsimha	T	Haridraganesa	T

VIII. List of Hymns and Protective Mantras mentioned in Bengal Tantra

Abbrevations:
P : *Pranatosini*
S ; *Srittattva-cintamani*
SR : *Syamarahasya*
ST : *Saktananda-tarangini*
T : *Tantrasara*

(In Devanagari alphabetical order)

Name	*Work in which mentioned tioned*	*Name*	*Work in which men-*
Ananda	P	Bhariavi	T
Kinkini	T	Manasa	T
Kundalini	P	Mahakali	T
Kumari	P	Mahavidya	P
Ganesa	T	Mahisamardini	T, SR
Guru	P, ST	Matangi	T
Gopala	T	Yoni	P
Tara	T	Laksmi	T
Tulasi	P	Vagalamukhi	T
Triputa	T	Vatuka	T
Tripurasundari	T, S	Visnu	T
Daksina	T	Santi	P
Durga	T	Siva	T, P
Dhananda	T	Syama	T, SR
Dhumavati	T	Srikrsna	T
Nayika	T	Srirama	T

Nrsimha	T	Srividya	T
Pracandacandika	T	Sasthi	T
Balarama	T	Sarasvati	T
Banalinga	P	Svaha	T
Brahma	P	Hanumat	T

Chapter-7
Tantric Devotees

Chapter-7

Bengal produced not only an abundance of Tantras, both Buddhist and Hindu, but also gave birth to a galaxy to Tantric devotees. Some of them were of a very high order, and have carved out a permanent niche in the shrine of human memory. Of them again, some were scholar-devotees like Purnananda, Sarvananda, etc. They reached a spiritual height not comprehensible to ordinary people, inspired a band of illustrious disciples, and wrote treatises. Others were immersed in the nectar of thought of the Mother Goddess in whose honour they composed and sang songs. Even under adverse circumstances, they went on singing with sang-froid and unparalleled abandon. Yet others devoted a lifetime to silent meditation.

Unfortunately, we have very little information about them beyond stories about their mystic and superhuman powers which commanded the naive and complacent attention of the devoted souls. The Bengalis loved *Coritamrtas,* containing more of fiction and fancy than of sober facts, rather than serious or faithful *Caritas*. Here we shall try to give short life-sketches of a very few eminent *Sadhakas* leaving aside all fanciful accounts of them. No account of Bengal Tantra can be complete without information about these devotees of immortal fame, whose names have become household words in Bengal, and whose teachings and songs have become a current coin the Bengali society.

Ramprasad (1)

Ramprasad (C.1720-81). Date of birth according to others 1723 or 1781. Death 1775 according to some, 1782, according to others). A poet, Sakta devotee and a singer, all rolled into one, Ramprasad was born to Ramram Sen at village Kamarhati in Halisahar in the district of 24 Parganas, West Bengal. At first a clerk under a wealthy person (Gokul Ghosal, Dewan of Bhukailash, according to some or Durgacharan Mitra, according to others), he subsequently enjoyed the patronage of a few other landlords including Krishnacandra Ray. Krishnachandra offered him a job. Ramprasad having declined, he

gave him 100 bighas of rent-free land and conferred on him the title Kaviranjana. In recognition of this honour, Ramprasad composed, 1293 B.S./ a poetical work on Vidyasundar, and named it Kaviranjana. Nawab Siraj-u-ddaula is said to have been very much delighted by his *Syama-samgita.*

The time of Ramprasad was full of trouble. He lived through the battle of Plassey (1757 A.D.) and the Great Bengal Famine of 1770. The resulting distress is echoed in some of his poems.

Quite early in age he is said to have acquired proficiency in Sanskrit, Persian, and Bengali. In his teens, he could compose poems of a high class. Gradually he was attracted to Tantra and the Tantric mode of worship. He is said to have practised *Sadhana* on a *pancamundi Asana.* His spiritual preceptor was Srinatha, according to some, Krpanatha according to others. His two sons were Ramdualal and Rammohan.

He was reputed as a Sakti-devotee of high order, and composed many songs on the deity of his devotion. His songs, imbued with Tantric ideas, became a genre. He used to say *na vidya samgitat para;* no other ore is higher than music. In Bengal, *prasadi sur* (turn or melody of Ramprasad's songs) has become proverbial. He is, indeed, the pioneer in the introduction of a new mode of Sakta songs. 'Kalikirtan' is a small work by him. Of more than 300 songs, passing by his name, probably some are not genuine. Most of his songs are marked by passion or effusion relating to Kalibhakti. A few of his songs relate to the *Agamani* (arrival of Uma) and *Vijaya* (departure after *Duigapuja.* He is known to have composed also a *Krsnakirtana.*

Kamalakanta Bhattacarya[2] (C.1772-1821)

Born at village Canna in Burdwan district of West Bengal, he was a native of the village Ambika-Kalna. His father and mother are said to have been named Mahesvara and Mahamaya.

He studied Sanskrit in the traditional way, and became a teacher. At first, an initiated Vaisnava, he later became a dedicated devotee of Kali having received *diķsa* at Tarapitha in Birbhum district of West Bengal. He is said to have achieved *siddhi* on a *Pancamundi Asana,* With a background of training in vocal music,

he wrote many songs which are known as *Syamasamgita* Besides these, he wrote also *Samara-samgita, Sivasamagita, Krsnapadavali, Dasamahavidya-samgita.*

Hearing of his spiritual attainment, Tejchand (1764-1832), the then Raja of Burdwan was attracted to him, appointed him his court-Pandit, built for him a residential house at village Kotalhat near the town of Burdwan, and granted him an allowance. Here he spent the rest of his life, and was highly respected by the Raj family.

He composed songs not as a pastime, but as part of his *Sadhana.* Written in *Tappa* style, his *Syamasangita* was not looked upon as pedestrian, put also found respectful access in to the soirees.

A work by him is entitled *Sadhanaranjana.*

Ramakrishana[3]

Nothing can be more sacrilegious than the idea expressed in some quarters that Ramakishna (1836-86) was an unlettered village priest masquerading as a Sadhu.

Born at village Kamarpukur in the district of Hughly (West Bengal), in 1836, (18th February,) he was named Gadadhara. Though of indigent circumstances, his parents, Ksudiram, Cattopadhyaya and Candramani, were very pious.

In his very boyhood, Gadadhara had a spiritual bent of mind, and liked the company of learned men and divines. For quite sometime he studied Sanskrit Sastras in the traditional way.

The reputation of the piety and devotion of the young Gandadhara attracted the attention of Rani Rashmani who was a pious and prosperous lady. She engaged him as priest at the newly built Kali temple of Daksineswar, a northern suburb of Calcutta, on the Ganges. It was her that the spiritual eye of the priest opened, In the lifeless image, he perceived the pulsation of a living goddess.

A remarkable fact of his life is that, though born and bred in a conservative Brahmin family in the early 19th century, he was absolutely free from bigotry. He tasted the sweet fruits of all the major religions, viz.. Islam , Christianity, Sikhism, Buddhism, etc., and

openly declared that there were as many ways as there are religious doctrines.

His simple life, precepts of epigrammatic brevity yet pregnant with noble thoughts and sincerity, and, above all, catholicity of heart soon attracted many disciples.

Vivekananda,[4] an intellectual of high order and having liberal education, was at first sceptic about the existence of God, and had scant regard for the Daksineswar priest. But, the magic wand of Ramakrishna's sprititual genius soon converted him, and enlisted him as his foremost disciple. Himself great, this saint came to be glorified thousandfold through Vivekananda.

It was, indeed, a misfortune for the people of Bengal that his great man (Ramkrishna) fell a victim to the fatal malady of cancer,and breathed his last at the comparatively early age of 50.

Vivekananda[5] (1863-1902)

He was one of those men who never die, though their physical frame perishes.

Born as Narendranath Dalla, in 1963 (Jan. 12), to Visvanath Datta of Simulia in Calcutta and Bhuvanesvari, he imbibed a liberal outlook on life from his father and religious bent of mind from his mother.

As a young man, he reluctantly paid a visit to Ramkrishna through the insistence of his friends. This was a turning point of his life.

The early death of his father plunged the family into penury. One day, unable to bear the pinch of poverty, he asked Thakur Ramkrishna to intercede, on his behalf, to Mother goddess for removing his dire poverty. Thakur asked him to go to the nearby temple, and plead his own case. He did go to the Goddess, but he could ask for nothing material. They only things which came out of his mouth were *jnana* (knowledge) and *bhakti* (devotion).

After the demise of the master, he, through the munificence of people and the cooperation of his co-disciples, established (1886) a Ramkrishna Math at Baranagar.

To wards the middle of 1890 he, as a wandering mendicant, traversed many regions of India, and acquired first-hand knowledge about the country and its people. At this time,he studied many Sastras.

In 1893 (May), he went to America to represent Hinduism in the Parliament of Religions at Chicago (September). His soul-stirring speech there dispelled many wrong notions of the western people about the outlook of the Indians.

After that he spent some more time in America and Europe lecturing, interpreting Satras and writing books.

A great event of this odyssey was his acquaintance with Margaret Noble, later known as Sister Nivedita who became his disciple, came to India and dedicated herself to social service. Her book, *'The Master as I saw him'* throws light on the many-faceted life of Vivekananda.

Having returned to India in 1897, Svamiji, as he was popularly called, devoted himself, heart and soul to the moral regeneration of the people and social reform. A powerful speaker and writer, he urged the people to adhere to truth, sacrifice, acquire mental and physical strength and to shake off superstitions and redeem the country from political bondage and internal dissensions and discords caused by sectarian and communal feelings. He tried, by his speeches and writings, to remove the social blots of untouchability, child marriage, and insisted on liberal and scientific education. Above all, he insisted on the uplift of the downtrodden, and on the service of *Jiva* as siva.

The foundation of the Ramakrishna math and Mission (1897) is a monument to his organising ability and breadth of vision.

He was one of the pioneers in the use of spoken Bengali for literary purposes. He wrote in English also.

In 1899 (June) he again visited western countries, and founded some centres for teaching Vedanta.

Towards the end of 1900, he came back to India. The onslaught of diabetes and the stress and strain of a stormy career were too much for him to bear. His mortal frame gave way, and his soul left it

in 1902 (July 4) at Belur Math.

Of his several works, the *Parivrajaka* (1903,) *Pracya O Pascatya, Karmayoga, Jñanayoga, Rajayoga* and *Bhakti-yoga* deserve special mention. His English works have been published in eight volumes.

Vama Ksyapa[6](1838-1911)

His full name was Vamacarana Cattopadhyaya. Son of Sarvananda Cattopadhyaya, grandson of Ramananda, and a native of village Atla near Tarapitha in Birbhum district (West Bengal), he, even as a boy showed a sort of divine frenzy. So he was described as Ksyapa (mad).

In his very boyhood, he renounced the householder's life, and resorted to the cemetery at Tarapitha.

His father having died, the family faced dire distress. Driven by desperate penury, he got a jot at the Kali temple of village Muluti. But, he was so engrossed with the thought of Mother Goddess that he could not fulfil his obligations. As a result, he lost the job.

Now his only shelter was his maternal uncle's house where it was his duty to tend cattle. But, while on duty he used to be immersed in the thought at Krsna grazing cows at Vrndavana. His indifference led the cows astray, which caused damage to others' crops. So, his maternal uncle for drove him away.

Then he accepted the job of plucking flowers for the worship of Tara for which he was to get food. Here also he could not stick.

He was then appointed cook in the Kachari at Mursidabad. But, though physically working there, his mind was drawn to Mother Tara. He was then sent back to the above temple.

He received Tantric initiation from the anchorite, Vrajavasi Kaliasapati, who came to Taraptha for *Sadhana*. Since than he devoted himself to *Sadhana* in the local cemetery. Then he formally renounced the world, and became a full-fledged *Sannyasin*.

He visited Varanasi and Hardwar, but returned to the place of his Mother Goddess.

Raja Yatindramohan of Calcutta once had him brought to the city. But, the din and bustle of the city-life was not liked by him. So, he went back.

Ramakrishna Ray (d.1795 A.D.; according to some, 1800)

Adopted son of the celebrated Rani Bhavani of Nator (Bangladesh), he was a big landlord and earned the title of Maharajadhiraja Prthvipati Bahadur from the then Mogul King. His fame, however, rests on his Tantric *Sadhana*.

He performed *Sadhana* in the Kiritesvari temple on the west bank of the Bhagirathi, some three miles away from village Dahapada. This temple was regarded as an Upapitha, because a part of the crown of Sati is said to have dropped there.

Ramakrishna is known to have practised *Savasadhana* on a *Pancamundi asana* (seat over five heads or skulls).

NOTES

1. See *Bharatkos, Matrgatha* by Omkarnath.
2. See S.K. De, *Bengali Literature in the Nineteenth Century; Matrgatha* (in Bengali) by Omkarnath.
3. See R. Rolland s Life of Ramakrishan, Calcutta, 1929, and Achintrya Sen Gupta's *paramapurusa Ramakrishna* (in Bengali), Calcutta. There are several others biographies both in English and Bengli.
4. See R. Rolland *Life of Vivekananda,* Calcutta, 1931; M.L. Burke, *Svami Vivekananda,* pt I; Calcutta, 1983 (3rd. ed.), *Svami Vivekananda in the West,* 1982 (2nd ed.).
5. R. Rolland, *The Life of Vivekananda* etc; There are many other biographies.
6. See H.C. Gangopadhyay, *Srivamalila,* I,II, Calcutta, 1340,1370 B.S.

XI. Buddhist Tantric Works of Bengal[1]

This topic has been discussed in a chapter of this book. Some more facts are laid down here.

The Tibetan *Tanjur* testifies to the fact that the following Bengalis. scholars were Buddhist, and composed Tantras.

Candragomin It is not definitely known whether or not he was identical with the grammarian or the logician of this name. hymns in honour of Tara, to him. A few magical works also believed to have been	Author of the following works on Abhicara; *Abicara-karma, Camudhavmsopaya, Bhayatranopaya, Vighnanirasakapramathanopaya.* Some mystic Manjusri, etc. are also attributed relating chiefly to medicine are penned by him; e.g. *Jvara-raksavidhi, Kusthacikitsopaya.*
Danasila Described as a native of 'Bhagala' in Eastern India, and as belonging to Jagaddala Vihara in the East.	 Sixty works are attributed to him. He appears to have written also a Pustakapathopaya.
Jnanasri	
Kambala or Kambalapada	Ten Vajrayana works. From his works, he appears to be a Bengali. Eight works are attributed to him. These are related mainly to *Heruka* (or Cakrasamvara) *sadhana.* In Proto-Bengali there is a collection of *Dohas, Collet Kambala-gitika.* Of these Dohas, one (No. 8) occurs in the *caryacarya,* the earliest known Bengalis work of c. 1000 A. D.

Kumaracandra Described as an *Avadhuta* of Vikramapui Vihara of Bengal.	 Stated to have written three Tantric *Panjikas* or commentaries.
Santideva Perhaps different from Santideva, author of the *Bodhicaryavatara* and *Siksasamuccaya.* Stated to be a resident of Zahor which according to H.P. Sastri, was identical with Sabhar in the district of Dacca, Bangladesh.	Author of three Vajrayana works.
Tankadasa or Dangadasa Suvisadasamputa, on *Helvajra-* Described as *Vrddha Kayastha* and a contemporary of Dharmapala, ruler of Bengal. There is no certain evidence of his birth in Bengal.	Commentary, called *tantra.*
Vibhuticandra Stated to belong to a Vihara of Eastern India. It is not clear whether or not he was a Bengali.	Stated to have authored twenty-three works.

NOTE

1. See S.K. De. Buddhist Tantric Literature of Bengal, *New Indian Anthropology*, April 1938.

Chapter-8

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Chapter-8

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